Senior 4 English Language Arts
Standards Test

Administration Manual for Supervising Teachers

May 2004

Manitoba

Building for the Future

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Manitoba Education, Citizenship and Youth,
Assessment and Evaluation Branch,
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Preface

This *Administration Manual for Supervising Teachers* is distributed to teachers and administrators, and must be read prior to administering the standards test. The rules and guidelines in this manual must be strictly observed to ensure the consistency of standards test administration.

Please use this manual in conjunction with the registration package, the *Policies and Procedures for Standards Tests* handbook and the *Information Bulletin* (these documents are available on our website at: http://www.edu.gov.mb.ca/ks4/assess/publications.html) to gain a full understanding of the protocols and procedures associated with this test. This manual contains general information about the test, step-by-step instructions for each day of the test administration, and policies regarding absenteeism, lateness, violation of rules, etc.

If you encounter exceptional circumstances not addressed in this manual, or if you have further inquiries, contact Gail Miko, Administrative Officer, at 945-5669 or toll-free at 1 800 282-8069, extension 5669.

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General Information

Manitoba Education, Citizenship and Youth develops all standards tests in collaboration with teachers from across the province. This standards test is based on the *Senior 4 English Language Arts: Manitoba Curriculum Framework of Outcomes and Senior 4 Standards* (2000).

The standards test is locally marked and counts for 30% of each student's final grade in the course. Student results on the test will be released to students according to local policy on the date designated by local jurisdictions.

All students enrolled in the Comprehensive Focus 40S, Literary Focus 40S or Transactional Focus 40S, except those who have been exempted, must write the Senior 4 English Language Arts Standards Test between May 25–28, 2004. However, a student may rewrite a mandatory provincial standards test at any regularly scheduled administration without being registered in the course (see *Policies and Procedures for Standards Tests*, Section 3.1).

Scoring rubrics, student exemplars, and marking sheets are provided by the department immediately following test administration at the Local Marking Training Session.

Students are expected to write the standards test as scheduled near the end of the semester in which they take the course (e.g., January for first-semester courses, May for second-semester and full-year courses).

All schools should receive the test materials by Monday, May 17, 2004. The number of test booklets sent to each school is based on the Monday, March 8, 2004 registration information provided by the school. Please advise Gail Miko, Administrative Officer, at 945-5669 or toll-free at 1 800 282-8069, extension 5669, immediately if the number of students registered to write the test has increased since registration.

Manitoba Education, Citizenship and Youth supports local marking by:

- training representatives from local jurisdictions to act as local marking co-ordinators;
- collecting and scanning all *Process Booklet* and *Responding to Text* marker sheets from jurisdictions to provide them with test result summaries;
- centrally marking a random sample of locally-marked test booklets to provide feedback to jurisdictions on their local marking; and
- providing provincially-funded local jurisdictions with $10.00 for each test administered in accordance with the test schedule noted on the following page and marked locally. The calculation is based on the number of students whose completed marking scan sheets have been received.

Features of the test

The Senior 4 English Language Arts (S4 ELA) Standards Test will take place over four consecutive school days from Tuesday, May 25 to Friday, May 28, 2004.

The test activities are as follows:

- on **Day 1** students will explore the theme by reading and responding to texts and participating in a small-group discussion. Students will also preview the writing task that they will work on during Days 2 to 4;
- on **Day 2** students will plan and develop a written text;
- on **Day 3** students will continue to develop their written text and reflect on the test process; and
- on **Day 4** students will complete their final copy and proofread their written text.

Note that teachers will be provided with optional follow-up activities for extending the theme after test administration is complete.

Test schedule

The following table summarizes the schedule for the Senior 4 English Language Arts Standards Test:

Date	Session	Preparation Time	Activity	Time Required for Test
Tuesday, May 25, 2004	1	20 minutes	**Exploring the Theme** • Activating Your Thoughts • Reading and Viewing Texts • Recording Ideas from Texts • Clarifying Thoughts with Others (Group Discussion) **Responding to Texts** **Connecting Ideas** **Previewing the Writing Task**	180 minutes
Wednesday, May 26, 2004	2	15 minutes	**Planning and Developing a Text** • Focusing the Task • Planning • Outlining and Drafting	60 minutes
Thursday, May 27, 2004	3	15 minutes	**Developing a Text (continued)** • Revising and Editing **Reflecting**	60 minutes
Friday, May 28, 2004	4	15 minutes	**Writing the Final Copy and Proofreading**	60 minutes

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Policies for Standards Tests

Principals and supervising teachers should be aware that *Policies and Procedures for Standards Tests* handbook has been distributed to all schools and is also available on our website at: http://www.edu.gov.mb.ca/ks4/assess/publications.html. This handbook outlines current policies and procedures related to the administration of standards tests and reflects the principles and guidelines contained in *Principles for Fair Student Assessment Practices for Education in Canada (1993).*

Adaptations

Schools are asked to identify and submit requests for test adaptations **at the time of student registration**. These requests should be submitted on the *Request for Adaptations Form* included with the registration package. Following departmental review of the adaptation requests received, schools will be advised of the department's decision regarding these requests (see *Policies and Procedures for Standards Tests*, Sections 4.0, 4.1 and 4.2).

Exemptions

Decisions for student exemptions that fall within the guidelines set out in *Policies and Procedures for Standards Tests* (Sections 5.0, 5.1 and 5.2) are made at the school level and do not require departmental approval. Schools are required, however, to report school-based exemptions on the *Student Exemption Report* included with the registration package. If additional student exemptions are needed after the registration deadline date, an additional *Student Exemption Report* should be submitted as soon as possible.

For exemptions that fall outside the parameters of policy and procedure guidelines, requests should be made **at the time of student registration**. Please submit requests in writing to Wenda Dickens, Acting Director, Assessment and Evaluation Branch, 71–1567 Dublin Avenue, Winnipeg, Manitoba R3E 3J5.

Re-read provisions

As the reporting of individual student scores on locally marked standards tests is the responsibility of each local jurisdiction, the re-read policy for these tests is determined locally. Should a re-read be required for a test booklet that has been sent to the department as a part of the random sample for feedback on the marking process, the department will return a photocopy of the test booklet upon request. Please contact Gail Miko, Administrative Officer, at 945-5669 or toll-free at 1 800 282-8069, extension 5669.

Return of tests to students

Local jurisdictions decide whether to keep the test booklets or return them to students. The department will return the random sample of test booklets to schools within three months of marking.

Test confidentiality

Test materials must be kept secure and sealed until administration.

After each session, all materials are returned for safe-keeping to a secure area.

Test booklets must not be reproduced nor information from them communicated in any way until test administration is completed.

Student materials

Students may use the following materials during the Senior 4 English Language Arts Standards Test:

- HB pencil;
- eraser;
- blue or black pen;
- highlighter pen;
- English dictionary;
- grammar handbook; and
- Thesaurus.

Students are not permitted to exchange materials during the test.

The following materials must **not** be used during the test:

- light coloured gel pens;
- bilingual dictionary; and
- computer or electronic device of any type.

Students leaving the room

On Day 1 students are expected to remain in the room for a minimum of 90 minutes from the start of the test. For Days 2–4 students should remain in the room for a minimum of 45 minutes from the start of the session.

Students may leave before that time in exceptional circumstances, such as illness.

Late arrivals

Students who arrive late should be allowed to enter the test room.

Late arrivals must be advised of the test rules. They may read your copy of the *Test Taking Rules* (Appendix 1, page 19) before receiving their materials.

At the teacher's discretion, a student who arrives late may continue writing past the end of the test session to compensate for time missed. The teacher must remain in the test room to supervise this student.

Student absences

At the teacher's discretion, a make-up session can be provided for a student who missed a test session. The teacher must supervise the make-up session and indicate on the *Attendance Form* that a make-up session occurred (see Appendix 4, page 22). If a make-up session is offered after the scheduled test dates (May 25–28, 2004), the student's test result cannot be reported as a standards test result. The final mark for this student must be identified as a school-based assessment and evaluation practice only. (See *Policies and Procedures for Standards Test,* Sections 6.1 and 6.2.)

Responding to student questions

Avoid making any directing/guiding comments during the test, other than those required for distribution of materials and instructions to students.

No explanations, translations, rephrasing, clarifying statements or comments of a similar nature may be provided about the test content. Supervising teachers can, however, provide clarification regarding test taking rules or procedures.

If a student asks a question related to test content, a suggested response is, "I'm sorry. I can't answer your question. Do your best with it."

Suspected errors in printing or wording should not be communicated to students unless specific instructions are received from the Assessment and Evaluation Branch. You may however contact Cheryl Cline Abrahams or Shelley Hasinoff, Assessment Consultants, at 945-5008 or 945-2932 or toll-free at 1 800 282-8069, extension 5008 or 2932 to report any suspected errors.

Violation of rules

The *Test Taking Rules* are read aloud to students by the supervising teacher immediately before the first day of the test (see Appendix 1, page 19).

Document any violation of rules on the *Supervising Teacher Report*. This documentation should include:

- the test booklet number; and
- a description of the circumstances, including available evidence.

The student may be permitted to complete the test.

The consequences of any violation of rules is a local decision.

Damaged or misprinted materials

Students should be assured that they will not be penalized for any obvious error in printing or wording. Local marking co-ordinators will be advised of any known errors before the marking session. Return the unused damaged or misprinted booklet(s) with the reports and forms being sent to the department immediately after the final test session.

On test administration date

If a damaged or misprinted test booklet is discovered **at the start** of the test session:

- replace the damaged or misprinted test booklet with a new test booklet; and
- print "DAMAGED" on the test booklet cover and on the *Attendance Form*.

During test administration

If a damaged or misprinted test booklet is discovered **during** the writing of the test:

- give the student a new test booklet (the student keeps the damaged or misprinted test booklet until the end of the session);
- instruct the student to continue responding to test items in the new test booklet;
- collect both test booklets at the end of the test session and ensure that both booklets are kept together by bundling with an elastic band;
- cross out the existing booklet number on the new test booklet and change it to the original booklet number so that **all student responses are recorded under the original booklet number**;
- indicate on the *Attendance Form* that two booklets have been used for one student (see Appendix 4, page 22); and
- record the damaged or misprinted test booklet number on the *Supervising Teacher Report*.

> ***Note*:** The student **must** complete the test in the replacement booklet. In subsequent session(s), the student may use the damaged booklet to refer to notes made prior to the error being discovered.

Responsibilities of School Principals

It is the responsibility of the principals to ensure that the tests are kept confidential until test administration is completed.

Other responsibilities are listed below.

If tests are not in your school by Monday, May 17, 2004, contact Gail Miko.

Use the *Packing List* to confirm that all materials have been received. Count the shrink-wrapped test booklets to ensure that there are enough booklets for the number of students writing the test. Keep the shrink-wrapped test packages unopened until the morning of the test. If additional test materials are needed, immediately contact Gail Miko, Administrative Officer.

Store test materials in a secure area in the school.

Provide supervising teachers with a listing of MET numbers for the students registered to write the test. Call the Professional Certification and Student Records Unit at 1 800 667-2378 to obtain MET numbers for new students.

Make arrangements to meet the requirements of the adaptations approved for your students (see Adaptations, page 3 and *Policies and Procedures for Standards Tests*, Sections 4.0, 4.1 and 4.2).

Co-ordinate test scheduling and space requirements.

Minimize the frequency of school announcements during the test sessions.

Ensure that a replacement supervisor is available as needed.

Provide the test materials to the supervising teacher on each morning of the test.

Complete the *Principal Feedback Form* before the end of the final test session.

Advise the Assessment and Evaluation Branch of school closures or suspended school bus transportation services that occur on the test date(s) as a result of unusual or extenuating circumstances or inclement weather conditions. Please contact Cheryl Cline Abrahams or Shelley Hasinoff, Assessment Consultants, at 945-5008 or 945-2932 or toll-free at 1 800 282-8069, extension 5008 or 2932.

Responsibilities of Supervising Teachers

Supervising teachers administer the test using the step-by-step procedures outlined in the following section.

	Advance preparations
	1. Check with your principal to ensure that:
	– appropriate scheduling and allocation of space for the test has occurred;
	– the test materials itemized on the *Packing List* have been inventoried;
	– a replacement supervisor is on standby as needed;
	– arrangements have been made to accommodate the adaptations approved for students; and
	– a list of MET numbers for students writing the test is available.
	2. Ensure that all subject-related materials have been removed from the walls and boards.
	3. Notify students in advance of the:
	– time, location and duration of each test session;
	– materials needed to write the test;
	– *Test Taking Rules* (see Appendix 1, page 19); and
	– requirement to remain in the test session for at least 90 minutes on Day 1 and 45 minutes for Days 2 to 4.
	4. Ensure that you have extra supplies and that there is a functioning pencil sharpener and stapler in the room. Students must not exchange materials during the test.
	5. Review the sample forms in the Appendices.
	6. Please note that the pre-printed *Demographic Data Forms* already have the student's names and MET numbers and should be distributed accordingly.

Day 1	Day 2	Day 3	Day 4	***Note: Shaded areas indicate the step is not applicable.***
				Prior to test session
				1. Ensure that you have access to the following test materials:
				– *Packing List*;
				– *Process Booklet;* **Note:** *Draft Paper* is located at the back of the *Process Booklet* and may be torn out for use.
				– *Responding to Text* booklet;
				– extra copies of test booklets (five in total);
				– *Extra Pages*;
				– *Attendance Forms* (enclosed with shrink-wrapped *Process Booklets*);
				– *Student Registration Update Form*;
	As Required			– *Demographic Data Forms* (pre-printed and generic);
				– a list of MET numbers for students writing the test;
				– *Supervising Teacher Report*;
				– *Supervising Teacher Feedback Form*;
				– *Principal Feedback Form* (this must be given to the principal and collected before returning materials);
				– *Administration Manual for Supervising Teachers* (this document); and
				– Xpresspost Flexipack (for schools outside the City of Winnipeg) or return address labels (for schools within the City of Winnipeg) for return of materials to the Assessment and Evaluation Branch.
				2. Count the number of *Process Booklets* and *Responding to Text* booklets. The number of test booklets should equal the number requested by the school plus the additional booklets. The number of booklets should also be identical to the number on the *Packing List*. If you need to split a bundle of booklets between classrooms, make a photocopy of the *Attendance Form*. Adjust each copy of the *Attendance Form* to reflect the booklets being used in each classroom.
				3. Arrange the desks so they are spaced as far apart as possible (except during the group discussion on Day 1).

Day 1	Day 2	Day 3	Day 4	***Note: Shaded areas indicate the step is not applicable.***
	As Required			4. Remove the following from the envelope labelled "Demographic Data Forms": – pre-printed *Demographic Data Forms* in alphabetical order for every student registered to write the test. Ensure that the school name, school code, and MET numbers appearing on the pre-printed forms are accurate (see Appendix 2, page 20); and – generic *Demographic Data Forms* for students who joined the classroom after registration, and who are scheduled to write the test (see Appendix 3, page 21). **Note:** Only **one** *Demographic Data Form* should be completed for each student. If a pre-printed *Demographic Data Form* exists for a student, that is the form that should be used. **DO NOT** complete a generic *Demographic Data Form* for that student.
	As Required			5. Make arrangements per school policy to ensure that students who are exempted from writing the test are accommodated in an alternate setting.

Day 1	Day 2	Day 3	Day 4	*Note: Shaded areas indicate the step is not applicable.*
				Beginning the test session
				1. Distribute:
				– *Process Booklet*;
As Required				– *Extra Pages*; and
	As Required			– *Demographic Data Forms*.
				2. Ensure that each student receives the correct test booklet by verifying that the test booklet number corresponds to the student name recorded on the *Attendance Form*.
				3. Tell students that while they are working you will:
				– be circulating the *Attendance Form* so they can print their names beside their test booklet number; and
				– write the time and location of the next test session on the board.
				4. Ask students to read the instructions for completing the *Demographic Data Forms*. The instructions are found on the form itself. Direct students to print and shade in all the information requested. Remind students completing a generic *Demographic Data Form* to accurately record the program (English, French Immersion, or Français) in which they are enrolled (Appendix 3, page 21). If any information indicated on the pre-printed *Demographic Data Form* is incorrect, instruct students to cross it out and write in the correct information.
	As Required			5. Collect the *Demographic Data Forms* and organize in numerical order.
				6. Read aloud the *Test Taking Rules* to students (Appendix 1, page 19).
				7. Ask students to turn to page 2 of the *Process Booklet* and follow along as you read aloud this *Overview* page.
	As Required			8. Ensure that any student who missed Day 1 is familiar with the test rules by giving them the opportunity to review the Test Taking Rules (Appendix1, page 19). Also ask the student to read pages 2 and 3 of the *Process Booklet*.
				9. Remind students to:
				– pace themselves in writing the test; and
				– check over their work to ensure that all questions have been attempted.
				10. **Instruct students to begin. Record the start time on the *Supervising Teacher Report*.**

Day 1	Day 2	Day 3	Day 4	During the test session
				Note: Shaded areas indicate the step is not applicable.
	As Required			1. Supervise the completion of the *Attendance Form* by ensuring that students print their name beside their test booklet number. Under "Student Attendance During Test Sessions", record a "✓" for present. The names of absent students should be written on the Attendance Form so that these students will have a booklet number for subsequent sessions of the test. Indicate that the student is absent by recording an "A" on the *Attendance Form* (see sample *Attendance Form,* Appendix 4, page 22). If a make-up session is offered during May 25–28, remember to record an "M" beside the "A" on the *Attendance Form.* **Note:** The *Attendance Form* is the only record connecting students' identities to their test booklets.
				2. Assign students randomly into small groups of four or five when one hour of the first session has elapsed. Advise them that they have 20 minutes for the group discussion, and they should turn to page 23 of the *Process Booklet.*
				3. Distribute the *Responding to Text* booklet at the end of the group discussion. Use the *Attendance Form* to ensure that the student is receiving a *Responding to Text* booklet with the same booklet number as their *Process Booklet.*
	As Required			4. Ensure that each student absent for the first test session completes a *Demographic Data Form.*
	As Required			5. Verify that all the information on each *Demographic Data Form* is accurately printed and shaded. Place all used forms in numerical order followed by any unused forms in the labelled envelope provided. **Do not** use elastic bands, staples or paper clips on these forms as they may damage the sheets. **Do not** seal the envelope.
				6. Half an hour before the end of the test session, advise students of the amount of time remaining by writing it on a board every ten minutes.

Day 1	Day 2	Day 3	Day 4	Note: Shaded areas indicate the step is not applicable.
				Ending the test session
				1. **Record the time students finish writing the test on the *Supervising Teacher Report*.** Do not include extra time given for late arrivals or adaptations.
				2. Ensure that the *Draft Paper* is placed inside the front cover of the *Process Booklet*.
				3. Collect test booklets from each student.
				4. As students submit their test materials, ensure that each test booklet number matches the information on the *Attendance Form* (e.g., cross-reference student name and test booklet number). Each student must have the same booklet number on all test materials.
As Required				5. Ensure that *Extra Pages* (if used) are stapled at the appropriate question.
				6. Staple the *Draft Paper* (if used) inside the back cover of the *Process Booklet*.
				7. Place a check "✓" on the *Attendance Form* in the "*Responding to Text* (Day 1) and *Process Booklet* Submitted for Local Marking" column (Day 4) for each completed booklet.
				8. Stack the test booklets in numerical order.
				9. Complete the *Supervising Teacher Report*. Note any unusual circumstances on this report.
				10. Record and shade in the appropriate Reason Code on the pre-printed *Demographic Data Form* for all students who were absent for all sessions (Appendices 2 and 5, pages 20 and 23). **Note:** On the pre-printed *Demographic Data Forms*, either the Booklet Number **or** the Reason Code should be completed. DO NOT PROVIDE BOTH.
As Required				11. Record and shade in the appropriate Drop-in Code on the generic *Demographic Data Form* for those students who were not included at the time of registration but were present to write the test (Appendices 3 and 5, pages 21 and 23). **Note:** Students who did not have a MET number at the time of registration do not require a drop-in code.
				12. Ensure that the number of check marks in the "*Responding to Text* and *Process Booklet* Submitted for Local Marking" columns on the *Attendance Forms* matches your count of the booklets for submission.

Day 1	Day 2	Day 3	Day 4	*Note: Shaded areas indicate the step is not applicable.*
				13. Complete and check the *Student Registration Update Form* only for those students who were not included in the registration and were absent for all four days. Be sure to include a **Drop-in Code** and a **Reason Code** for each absence (Appendix 5, page 23). **DO NOT** complete a generic *Demographic Data Form.*
				14. Make two copies of the *Attendance Forms* and *Supervising Teacher Report.* One copy must be retained by the school and one forwarded to the local marking site, if a centralized marking model is used.
				15. Collect the *Principal Feedback Form.*
				16. Complete the *Supervising Teacher Feedback Form.*
				17. Ensure each classroom teacher has a copy of *Extending the Theme.*
				18. Return all test booklets and other test-related materials to the secure area in the school until commencement of the next test session, marking or until materials are to be forwarded to the local marking site.
				19. Send materials according to the instructions on the following pages.

Points to Remember

- Remain in the classroom throughout the entire test session and engage in work solely related to the duties of supervising the test.
- Due to the length of the test session on Day 1, a replacement supervisor must be on standby in the event you must leave the room.
- Store all documents not in use in a secure area in the school.
- Ensure that once a booklet number has been assigned to a student, all materials distributed to that student have the same booklet number.
- Students may **not** have access to their test booklets between sessions and may **not** bring anything produced outside of class into the test sessions.
- *Draft Paper* (tear out) is located at the end of the *Process Booklet.*

Submitting materials by Monday, May 31, 2004

The following documentation should be verified and returned to the Assessment and Evaluation Branch immediately after the final test session:

- *Attendance Forms*;
- **all** *Demographic Data Forms*—in numerical order followed by the sheets with reason codes;
- *Student Registration Update Form* (if applicable);
- *Supervising Teacher Report*;
- *Supervising Teacher Feedback Form*;
- *Principal Feedback Form*; and
- **all** damaged or misprinted booklets.

Individuals attending the Local Marking Co-ordinator Training Session at the Assessment and Evaluation Branch may bring the above administration materials to the session if they wish or return in the following manners listed below.

Schools in the City of Winnipeg return their envelopes to the Assessment and Evaluation Branch via **Mid-Canada Courier (989-5630)**. The person placing the call quotes the **account number E901** and gives the school name, address and his/her name as a contact person.

Schools outside the City of Winnipeg return their envelopes to the Assessment and Evaluation Branch by using the Xpresspost Flexipack provided and taking it to the post office.

If a centralized marking model is used, it is essential that the following materials are packaged and forwarded to the local marking site immediately after completion of the test:

- **all used** test booklets;
- copy of the *Attendance Forms*; and
- copy of the *Supervising Teacher Report*.

Submitting materials after local marking

(to be received by the Assessment and Evaluation Branch no later than Wednesday, June 16, 2004)

When local marking is done at a central location, the **local marking co-ordinator** is responsible for sending the materials to the Assessment and Evaluation Branch. When local marking is done at the classroom level, the **teacher** is responsible for sending the materials to the Assessment and Evaluation Branch.

After local marking has been completed, prepare a package to be received by the Assessment and Evaluation Branch no later than Wednesday, June 16, 2004. This will ensure there is sufficient time for processing prior to semester end.

The package must include:

- **All** *Responding to Text* marker sheets and *Process Booklet* marker sheets;
- Test booklets requested by the department for feedback on the marking process;
- *Sample Request List*; and
- *Local Marking Co-ordinator Feedback Form.*

Jurisdictions within the City of Winnipeg send packages directly to the Assessment and Evaluation Branch via **Mid-Canada Courier (989-5630)**. The person placing the call should quote **account number E901**, give the jurisdiction name, address, and the name of the contact person.

Jurisdictions outside the City of Winnipeg return their package by Xpresspost. It is important to package all materials in the **Xpresspost Flexipack envelope** provided whenever possible.

After the package is sealed, deliver it to the local post office.

We have provided sufficient materials for the return of **one** envelope/package. If you must send a second envelope/package, photocopy the mailing address label and affix the copy to the second package. Note you must use a photocopy of the mailing address label as it provides Canada Post with billing information. Ask the postal clerk for an additional bar code label to attach to the second envelope/package. Ensure that the school representative retains the bar code number in case tracing the package is required.

Return **all** *Responding to Text* marker sheets and *Process Booklet* marker sheets that have been marked. We remind you that payments will be made according to the number of completed marking sheets received.

Appendices

Appendix 1: Test Taking Rules (Days 1–4)

Senior 4 English Language Arts Standards Test

The supervising teacher is expected to read these rules aloud to students at the beginning of the first session (Day 1):

- Each time you are given a test booklet, check that it is the correct one. The 5-digit ID number at the top right hand corner of the page must always be the same.
- If you receive a damaged or misprinted booklet, return it to receive another booklet. If you have begun working in your booklet before you encounter a misprint or damage, you may keep both booklets.
- For the first session you will not be permitted to leave until 90 minutes of test time has elapsed. For Days 2 through 4, you should remain for a minimum of 45 minutes. You may leave before that time only in exceptional circumstances such as illness.
- To write the test you may use an HB pencil, eraser, highlighter pen, blue or black pen, English dictionary, Thesaurus and grammar book. No other materials are permitted. Do not exchange test materials.
- With the exception of the group discussion, you are not to speak to other students during the test. You will not give assistance to, nor receive assistance from another student. If you require something during the test, raise your hand and I will come to you.
- During the test I can help you with the directions, but I will not be able to help you with the test questions.
- Do **not** identify yourself, your school, teacher or town in your test booklet.
- You may not discard any materials. Any *Extra Pages* or *Draft Paper* that you use will be stapled into your booklet.
- You may **not** leave the room with any materials pertaining to the test.

Appendix 2: Sample Pre-printed Demographic Data Form

DEMOGRAPHIC DATA FORM

SENIOR 4 ENGLISH LANGUAGE ARTS STANDARDS TEST – MAY 2004 1

School **9999 SCHOOL NAME** Program **ENGLISH**

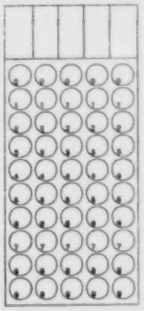
Name **SURNAME, GIVEN NAME**

Birth Date **01/01/01** Provincial Student Number **999-999-999**

INSTRUCTIONS TO THE STUDENT:

1. Use an HB pencil only. Do not use ink, ball point or felt tip pens.
2. Write and shade in the **Booklet Number** and shade in the **Course Information.** Shade each circle completely.
3. Erase cleanly any marks you wish to change.
4. Do not mark other areas on this form.
5. If the pre-printed information is inaccurate, please cross it out and write in the correct information.

Booklet Number



Course Information

Indicate which one (or more) English language arts course(s) you are currently taking.

- ○ Comprehensive Focus 40S
- ○ Literary Focus 40S
- ○ Transactional Focus 40S

If you have taken one (or more) of these courses in the past, please indicate which ones.

- ○ Comprehensive Focus 40S
- ○ Literary Focus 40S
- ○ Transactional Focus 40S

OR

FOR TEACHER USE ONLY:

Write and shade in the **Reason Code** if the student is absent for **all** test sessions. Please see list of reason codes and instructions enclosed.

Reason Code

Other :

9999

Appendix 3: Sample Generic Demographic Data Form

DEMOGRAPHIC DATA FORM

Manitoba Education, Citizenship and Youth

NAME (Last)

NAME (First)

INSTRUCTIONS

- Use an HB pencil only.
- Do not use ink, ballpoint, or felt tip pens.
- Shade the circle completely.
- Erase cleanly any marks you wish to change.
- Do not mark other areas on this form.

EXAMPLES

INCORRECT	CORRECT
Ⓐ✓ Ⓒ Ⓓ	Ⓐ Ⓑ Ⓒ ●
✗ Ⓑ Ⓒ Ⓓ	
Ⓐ Ⓑ ● Ⓓ	
Ⓐ Ⓑ Ⓒ Ⓔ	

PROGRAM INFORMATION

- Ⓔ English Program
- Ⓘ French Immersion Program
- Ⓕ Français Program

COURSE INFORMATION

Indicate which one (or more) English language arts course(s) you are currently taking.

- Ⓒ Comprehensive Focus 40S
- Ⓛ Literary Focus 40S
- Ⓣ Transactional Focus 40S

If you have taken one (or more) of these courses in the past, please indicate which one(s).

- Ⓒ Comprehensive Focus 40S
- Ⓛ Literary Focus 40S
- Ⓣ Transactional Focus 40S

PROVINCIAL STUDENT (MET) NO.

BIRTH DATE

MONTH	DAY	YEAR
○ Jan.		
○ Feb		
○ Mar.		
○ Apr.		
○ May		
○ June		
○ July		
○ Aug.		
○ Sept.		
○ Oct		
○ Nov.		
○ Dec.		

BOOKLET NO.

SCHOOL CODE

REASON CODE

NOTE TO TEACHER:
Complete the Reason Code only for students who "dropped in" to the school and are present to write the test.

Appendix 4: Sample Attendance Form

Page _____ of _____

School Number 9999 (9999)

Somewhere School
Somewhere Address
Somewhere MB R0R 0R0

ATTENDANCE FORM—MAY 2004

Senior 4 English Language Arts Standards Test

Booklet Number	Student Name (Please Print)	Program*	Student Attendance During Test Sessions				*Responding to Text* Submitted for Local Marking (check ✓)	*Process Booklet* Submitted for Local Marking (check ✓)
			Day 1	Day 2	Day 3	Day 4		
10001	Sandra Wong	E	✓	A^M	✓	✓	✓	✓
10002	Kevin Melnychuk	E	A^M	A^M	A^M	✓	✓	✓
10003	DAMAGED							
10004	Dallas Severn	I	✓	A	✓	✓	✓	✓
10005	Manuel Sousa	I	✓	✓	✓	✓	✓	✓
10006	Robert Smith	E	✓	✓	✓	✓	✓	✓
10007	Julie Curtis	I	A^M	A	✓	A	✓	
10008	Used with 10005 (damaged)							
10009	UNUSED							
10010	~~UNUSED~~ Used in another classroom							

Note: *For each session, record a "✓" for Present or an "A" for Absent.*
An "A^M" indicates a student was Absent and a make-up session was held later.

Mr. Jim Mederski
Supervising Teacher's Name *(please print)*

School Phone Number

Please retain a copy of this form for your records. You will need a copy of this form to link your locally marked test with a student's name.

*English (E), French Immersion (I), Français (F)

Appendix 5: List of Reason Codes to Record Changes in Standards Test Student Registration Numbers

(Please use these codes to complete the *Student Registration Update Form* and the pre-printed *Demographic Data Form* when returning them to the Assessment and Evaluation Branch in May 2004.)

ABSENT	
01	arrived too late to write the test
02	did not write due to weather
03	family/personal reasons
04	medical/illness/accident
05	out-of-town activity (athletic/academic)
06	religious objections
07	student refused to write
08	unexcused
09	working
10	suspended
19	other (please specify)

WITHDRAWN	
22	dropped course
23	incarcerated/court
24	medical/illness/accident
25	family/personal reasons
26	poor attendance/progress
27	quit school
28	expelled
29	other (please specify)

ERRORS IN REGISTRATION	
20	changed program
21	deceased
50	already has credit
51	auditing the course
52	exchange student
53	registered twice
54	quarter system projected registration
55	registered in wrong grade/course
59	other (please specify)

INCOMPLETE	
40	continuing course/program next semester
41	no work completed
49	other (please specify)

EXEMPTIONS	
60	emotional/psychological condition or circumstances
61	"M" credit designation
62	"E" credit designation
63	"phase d'accueil—bloc intensif" designation
69	other (please specify)

DROP INS	
70	forgotten on original test registration
71	late registration to course
72	transferred in from another school/province/country
73	re-write (not currently enrolled)
79	other (please specify)

MIGRANCY	
90	transferred to another school within the province
91	transferred to another school outside of the province
99	other (please specify)

Senior 4
English Language Arts
Standards Test

Process Booklet

May 2004

Manitoba
Building for the Future

For Department Use

Bundle # _____

For Local Marking Use

Marker #1

Marker #_____

Team #_____

Marker #2

Marker #_____

Team #_____

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Manitoba Education, Citizenship and Youth,
Assessment and Evaluation Branch,
Winnipeg, Manitoba R3E 3J5

LINES

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Overview

You are beginning the Senior 4 English Language Arts Standards Test on the theme *Lines*. The test provides texts and test activities for students in the Senior 4 Comprehensive Focus, Literary Focus, and Transactional Focus courses.

Test Activities

You will be involved in a variety of test activities over four days. The flow chart on the opposite page outlines the sequence of activities, the marks, and the time allocated for each activity.

All work is to be completed independently, except for the group discussion on Day 1.

Be aware that plagiarism constitutes fraud or theft and will result in a test score of zero. Plagiarism is defined as the presentation of someone else's ideas or writings as one's own.

Student Test Booklets

You will use two booklets for the test.

1. *Process Booklet*—You will have this booklet for all four test sessions. You may go forward or back to any section of this *Process Booklet* throughout the test process.

2. *Responding to Text*—You will have the *Responding to Text* booklet for the Day 1 session only.

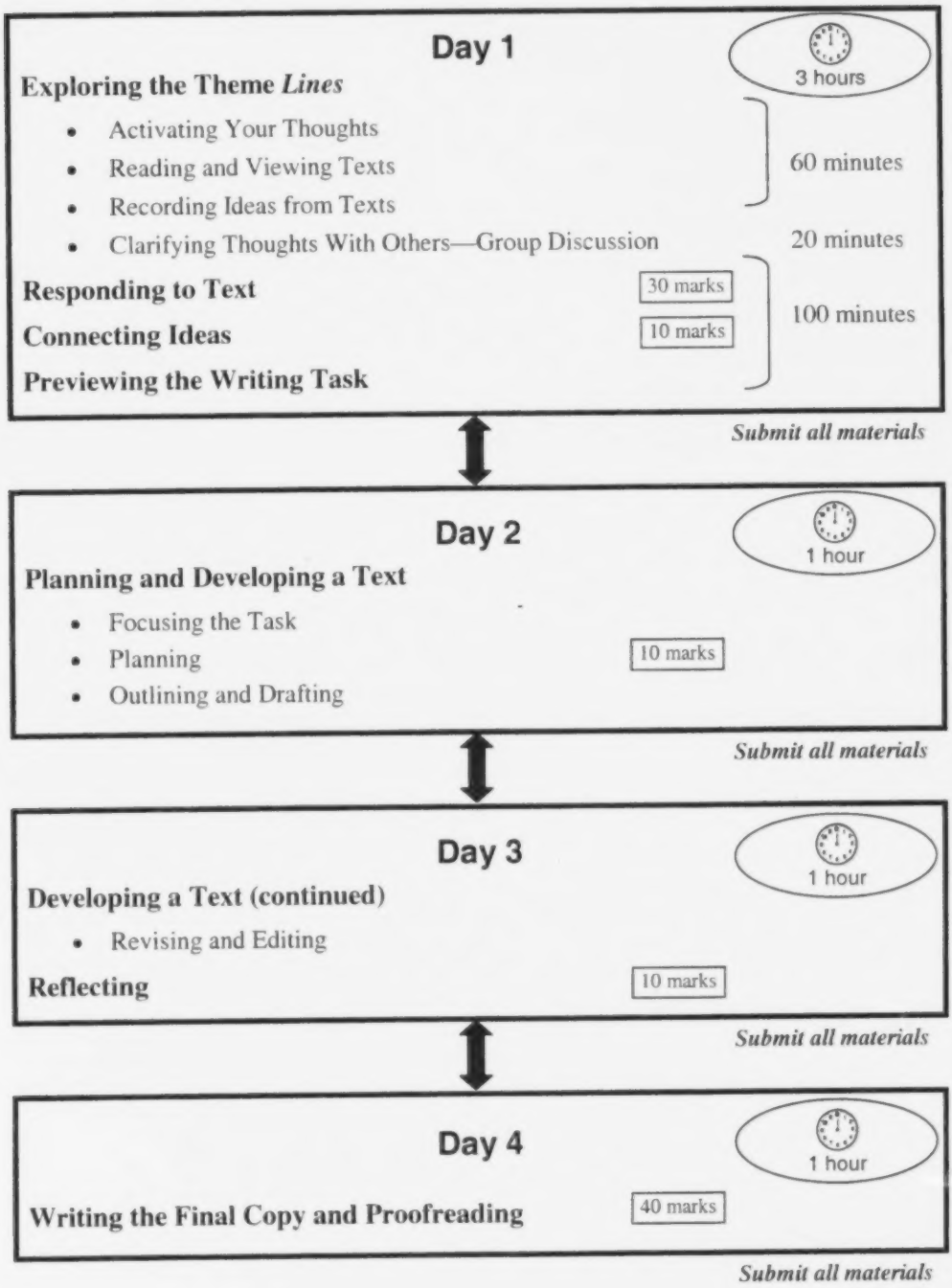
Tear-out Draft Paper is provided at the back of this booklet and is to be used at the beginning of the Day 2 session for outlining and writing the first draft of your text. Extra Pages are available if you require them for any of the test activities.

All test materials must be submitted at the end of each session. No materials other than those listed below may be brought into the classroom.

Student Supplies

You will need a black or dark blue ink pen for responses that will be marked. HB pencil, eraser, and highlighter may be used for all other parts of the test. You may use an English dictionary, thesaurus, and grammar handbook during all test sessions. Computers, computer software, or electronic devices of any kind are **not** to be used.

Sequence of Activities



←You may go forward or back to any section of this booklet during the test process.→

Day 1

3 hours

Exploring the Theme *Lines*

- Activating Your Thoughts
- Reading and Viewing Texts
- Recording Ideas from Texts

60 minutes

- Clarifying Thoughts With Others—Group Discussion — 20 minutes

Responding to Text — 30 marks

Connecting Ideas — 10 marks

Previewing the Writing Task

100 minutes

Exploring the Theme *Lines*

Activating Your Thoughts

Lines

Martha Collins

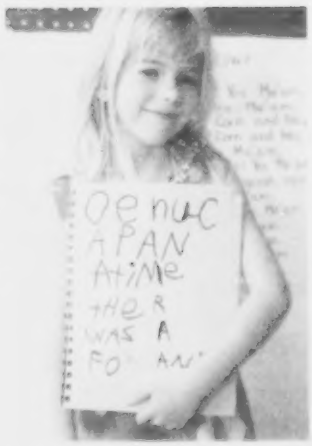
Draw a line. Write a line. There.
Stay in line, hold the line, a glance
between the lines is fine but don't
turn corners, cross, cut in, go over
or out, between two points of no
return's a line of flight, between
two points of view's a line of vision.
But a line of thought is rarely
straight, an open line's no party
line, however fine your point.
A line of fire communicates, but drop
your weapons and drop your line,
consider the shortest distance from x
to y, let x be me, let y be you.

You may wish to add other words or expressions about the theme *Lines* to the word splash below.

Reading and Viewing Texts

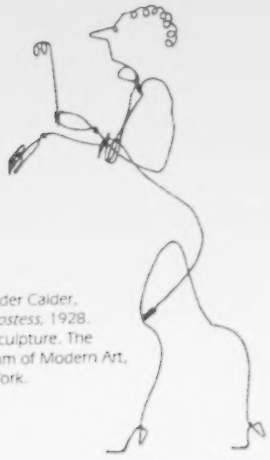
Read and view the following pages (6–23). While you read, you may wish to jot down in the margins any ideas, questions, comments, or reactions you have, and highlight sections that you find important or interesting. You will have an opportunity to share your ideas with others later.

Gjon Mili, *Picasso*, 1950
A photograph of the painter Pablo Picasso sketching a centaur in the air with a flashlight.



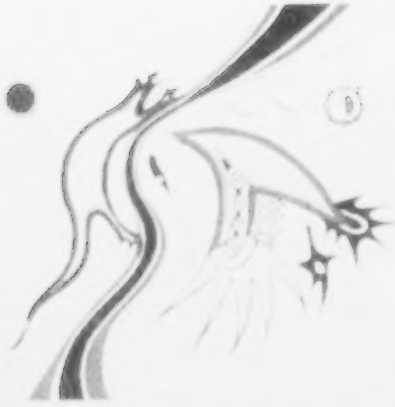
"Proud author Carmen Craig holds a story she wrote for her Brookline, Massachusetts, kindergarten class, which is just learning to read. With today's endless audio-visual onslaught, it may be easy to overlook this recurrent miracle: a child's first act of writing—putting thoughts and emotions on paper." *National Geographic*, 1995.

"Complexities of Japanese confront second graders in Kyoto, where students write some of the 200-plus characters for the sound "shou". The language commonly uses 15,000 kanji characters, which are borrowed from Chinese." *National Geographic*, 1995.



Alexander Calder, *The Hostess*, 1928. Wire Sculpture. The Museum of Modern Art, New York.

Ralph Morse, *The Millrose Games*, 1956. The photographer used three strobe lights and an open shutter to record in one photograph the start, middle and end of this 60-yard dash, won in 6.2 seconds by John Haines.



Jackson Beardy, *Mink and Goose I*, 1973, Screen Print. MacKenzie Gallery, Regina.

"What is a line? If we think of a point as having no dimensions (neither height nor width), and then we set that point in motion, we create the first dimension: line."

David Lauer and Stephen Pentak, Design Basics, 2000.

Ben Shahn, *Dr. J. Robert Oppenheimer*, 1954. Brush and Ink. Museum of Modern Art, New York.

Zane Conway, *Untitled*. 1997. Drawing.

Symbols of Mankind

Don Lago

Many thousands of years ago, a man quietly resting on a log reached down and picked up a stick and with it began scratching upon the sand at his feet. He moved the stick slowly back and forth and up and down, carefully guiding it through curves and straight lines. He gazed upon what he had made, and a gentle satisfaction lighted his face.

Other people noticed this man drawing on the sand. They gazed upon the figures he had made, and though they at once recognized the shapes of familiar things such as fish or birds or humans, they took a bit longer to realize what the man had meant to say by arranging these familiar shapes in this particular way. Understanding what he had done, they nodded or smiled in recognition.

This small band of humans didn't realize what they were beginning. The images these people left in the sand would soon be swept away by the wind, but their new idea would slowly grow until it had remade the human species. These people had discovered writing.

Writing, early people would learn, could contain much more information than human memory could and contain it more accurately. It could carry thoughts much farther than mere sounds could—farther in distance and in time. Profound thoughts born in a single mind could spread and endure.

The first written messages were simply pictures relating familiar objects in some meaningful way—pictographs. Yet there were no images for much that was important in human life. What, for instance, was the image for sorrow or bravery? So from pictographs humans developed ideograms to represent more abstract ideas. An eye flowing with tears could represent sorrow, and a man with the head of a lion might be bravery.

The next leap occurred when the figures became independent of things or ideas and came to stand for spoken sounds. Written figures were free to lose all resemblance to actual objects. Some societies developed syllabic systems of writing in which several hundred signs corresponded to several hundred spoken sounds. Others discovered the much simpler alphabetic system, in which a handful of signs represented the basic sounds the human voice can make.

At first, ideas flowed only slightly faster when written than they had through speech. But as technologies evolved, humans embodied their thoughts in new ways: through the printing press, in Morse code, in electromagnetic waves bouncing through the atmosphere and in the binary language of computers.

Today, when the Earth is covered with a swarming interchange of ideas, we are even trying to send our thoughts beyond our planet to other minds in the Universe. Our first efforts at sending our thoughts beyond Earth have taken a very ancient form: pictographs. The first message, on plaques aboard Pioneer spacecraft launched in 1972 and 1973, featured a simple line drawing of two humans, one male and one female, the male holding up his hand in greeting. Behind them was an outline of the Pioneer spacecraft, from which the size of the humans could be judged. The plaque also included the "address" of the two human figures: a picture of the solar system, with a spacecraft emerging from the third planet. Most scientists believe that when other civilizations attempt to communicate with us they too will use pictures.

All the accomplishments since humans first scribbled in the sand have led us back to where we began. Written language only works when two individuals know what the symbols mean. We can only return to the simplest form of symbol available and work from there. In interstellar communication, we are at the same stage our ancestors were when they used sticks to trace a few simple images in the sand.

We still hold their sticks in our hands and draw pictures with them. But the stick is no longer made of wood; over the ages that piece of wood has been transformed into a massive radio telescope. And we no longer scratch on sand; now we write our thoughts onto the emptiness of space itself.

TELEGRAPH ROAD

Song lyrics by Mark Knopfler, Dire Straits

A long time ago came a man on a track
walking thirty miles with a sack on his back
and he put down his load where he thought it was the best
he made a home in the wilderness
he built a cabin and a winter store
and he ploughed up the ground by the cold lake shore
and the other travellers came riding down the track
and they never went further and they never went back
then came the churches then came the schools
then came the lawyers then came the rules
then came the trains and the trucks with their loads
and the dirty old track was the telegraph road

Then came the mines—then came the ore
then there was the hard times then there was a war
telegraph sang a song about the world outside
telegraph road got so deep and so wide
like a rolling river . . .

And my radio says tonight it's gonna freeze
people driving home from the factories
there's six lanes of traffic
three lanes moving slow . . .

I used to like to go to work but they shut it down
I've got a right to go to work but there's no work here to be found
yes and they say we're gonna have to pay what's owed
we're gonna have to reap from some seed that's been sowed
and the birds up on the wires and the telegraph poles
they can always fly away from this rain and this cold
you can hear them singing out their telegraph code
all the way down the telegraph road

You know I'd sooner forget but I remember those nights
when life was just a bet on a race between the lights
you had your head on my shoulder you had your hand in my hair
now you act a little colder like you don't seem to care . . .
but believe in me baby and I'll take you away
from out of this darkness and into the day
from these rivers of headlights these rivers of rain
from the anger that lives on the streets with these names
'cos I've run every red light on memory lane
I've seen desperation explode into flames
and I don't wanna see it again . . .

From all of these signs saying sorry but we're closed
all the way down telegraph road

Ken Loewen, *Telephone Lines*. Photograph. 1982.

rosanna deerchild

shades of mama

mama made a pair a moccasins one day
she began as the day sifted out
making room for shades
of baby blue, denim, sapphire, navy and midnight
all trickling in like the tide

as mama trickled out those beads
freeing them from plastic jars
blues, reds, greens and whites
poured onto saucers in tiny swirls
they bounced and clicked as crickets ticked
at mosquitoes who buzzed
at frogs croaking at the moon

mama surrounded by deer and moose hides
rabbit furs and dark gray felt
her own tide the smell sinking into my memory as mama

her needle picking up tiny speck after tiny speck
of colour and placing with magic motion onto skins

mama hummed hymns and country songs
weaved them into her Cree designs of flowers and vines
braided them through the hair of her adoring daughter
who watched green turn to blue turn to purple turn to red
tiny rows following behind mama's fingers like the pied piper
and rows became spirals became pictures of the garden of Eden
of peace and comfort and not one tear

then the night came in close and thick
like the deepest part of water
rested heavy on the eyes of her girl-child
who fell asleep to mama making moccasins

she dreams of careful lines of colour
parallel and perfect up close
strong lines that nothing can break
every shade of colour was hers
sewn there by mama

but the farther she drifts the more chaos comes
night crashes up against her perfect lines
until they blur, waver, break
and the beads run away the colour fades

mama making moccasins blurs too
until there is just a distant humming
only heard as the day sifts out shades
of baby blue, denim, sapphire, navy and midnight

until all I have is fading shades of mama

CELLPHONE MADNESS

No way my 12-year-old is getting one, even if she views it as a 'vital necessity'

THE VERDICT IS IN, and I'm guilty. I'm denying my preteen the most important of all adolescent needs. The very essence of her existence is being damaged, and all because I refuse to grant her this vital necessity for health and well-being–a cellphone.

It seems that a cellphone is the only thing my child is lacking in her quest for safety and security as a person. With a cellphone, she insists, we could contact her any time we needed her; she could call home when she's going to be late; she would gain instant social status and acceptance among her peers.

She knows not what she wishes for.

For months, years even, I'd suffered a bad case of electronic envy. I'd watch as friends casually pulled a Fido from their purse, calling home to check on the kids, or touching base with the office. A melodic beeping might interrupt our conversations, and they'd gracefully excuse themselves to take a call. Often, it was pressing business, like the fact that they needed to stop on the way home for milk.

I wanted a cellphone. They were such cute, compact little bundles, in every colour of the rainbow. So sleek, so streamlined. They bore absolutely no resemblance whatsoever to the clunky "car phone" my dad had acquired back in the 1980s. This was the future! This was technology! I needed one.

Just think–with a cellphone I could call home from the supermarket to see if we were out of sugar. I could instantly reroute the car to pick up a child at the roller rink. I could call radio shows to voice my opinion, even when I wasn't home.

Last fall, finding myself newly employed in the publishing industry, I decided I could finally validate my long-standing wish to be one of the in-crowd. Armed with 200 free minutes and an instruction manual the size of an encyclopedia, I ventured into the world, technologically equipped at last.

Arriving home with my new toy, I mean vital communication tool, I spent 30 minutes choosing my ring. Was the *William Tell Overture* too pretentious, too assuming? Should I opt for a short beep-beep-beep, or should I choose a ring that sounded like the *Brahms Lullaby*? The first few notes of the Beatles' *Yesterday* would have been cool, but that wasn't an option.

Programming names and numbers into my phone was more challenging. I got as far as "Mom" and gave up. Even now, I'm not too sure how that works–when I punch in her number, her name comes up, but so what? I know who I'm calling. Basically, I know how to call out, and how to answer when someone calls in. That's enough.

And speaking of calling in, for the first two weeks no one did. I was never interrupted by the cell's chime; no one called to see if I was wandering the city aimlessly. No one called at all. So, I decided to give my number out to a few people. I learned to casually end brief encounters with, "Here's my cell number if you need to reach me." I'd scribble it on the back of a business card and hand it over. I'd leave messages with people: "Call me when you get in–if I'm out, call me on my cell, here's the number."

ILLUSTRATION BY CATHY PENTLAND

And people started to call.

They called while I was in the car, the checkout line, and while I was having my hair cut. And I didn't need to be out somewhere for someone to call in. One Saturday night, at 3 a.m., I stumbled to the living room, searching wildly. My purse was ringing. It was a wrong number.

My husband called–that was nice. As I sat in a school principal's office, seriously outlining the inherent value in sharing our child-raising publication with parents, hubby called to remind me to buy drain cleaner. He called right in the middle of me being cleared through Canada Customs–that drew an odd look. He called one day as I was coming in the front door. I waved at him, sitting at the dining room table, and said, "I'll be home soon!"

As I became easier to reach, people became more concerned when I couldn't be. Once content to leave a message at home, people now went to great lengths to track me down. I would receive e-mails: "I tried your cell, but you didn't answer. Everything OK?" If I was tying up the home line, I'd hear my briefcase ringing from another room.

My five-year-old, adding to her address book one day, proudly showed me that under "Mom," there's a home number, a work number, a fax number and a cell number. The irony is that I work at home, in the basement, and it's easier for someone to yell, "Hey, you!" if they want my attention.

So even though the state of Michigan across the river is considering legislation that would guarantee children the right to carry cellphones on school property, I'm holding my ground. My 12-year-old doesn't need one–I know where to find her–and she knows where to find me. Besides, it's a rule in our house that children don't get the technology until the parents have mastered it, and I still don't know how to text message.

Her 10-year-old sister agrees that a cellphone isn't a basic need. A Palm handheld, on the other hand, would make it easy for her to keep track of her Girl Guide meetings ... M

Shelley Divnich Haggert is based in Windsor, Ontario.

Al Hirschfeld: In Memoriam

by Andy Ross

Al Hirschfeld, the master of the caricature and regular fixture on the New York Times theater page, died in his sleep in the morning of Jan. 20. He was 99. But while his life may have ended, his reign as master of his craft will continue long after.

His caricature style was not the bucked-tooth, ski-wearing stuff of mall or sidewalk hacks. Nor was it the bulbous foreheads and pinched noses of mocking editorial cartoons. Hirschfeld's style was graceful, sweeping and bold. It was a style thoroughly graphic and totally New York, a city that has always kept the smooth, curving grace of jazz age illustrations. (Look at Eustace Tilley, the dapper gent of New Yorker covers.)

With Hirschfeld, a single, flowing stroke of the pen could release a shoulder, then an arm, wrist and hand, at the same time giving mass and shape to an entire body hinted in empty white space. It was caricature not of exaggeration, but of catching an exact gesture, a precise pout and tweaking it to his style. Yes, at times there were big glasses and heavy eyebrows, broad shoulders and bulky hands. But there also were quizzical wrinkles, sad eyes and inaudible laughs. His was cartooning of subtlety, of a captured moment in time.

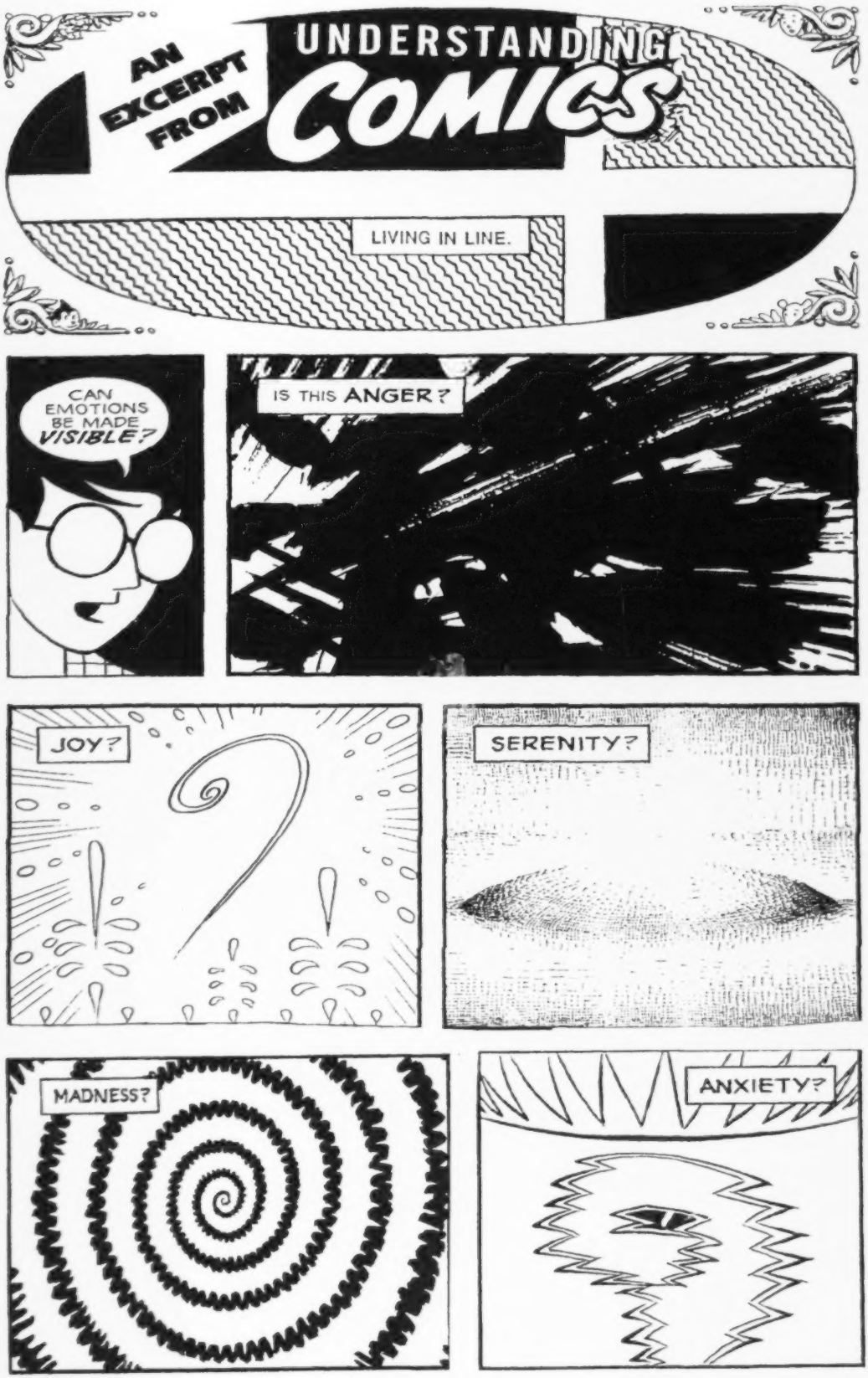
Caricature has rules. Eyes get simplified, sometimes down to slits or crooked letter s's. Foreheads and chins are important. So, too, is the strength, calm or fidgetiness of the hands. But most important is the hair. The hair makes all the difference in making the star immediately recognizable. Maybe that's why stars spend so much time on their hair. Certainly that's why Hirschfeld puts so many lines, hatches or curls into his. Especially for women, where kindness often demanded an almond face and a single dot for the nostril of a button nose. All that remains to build character is the hair. Working freelance for the Times and other papers and magazines since the 1920s, Hirschfeld built up a huge body of work. He drew musicians, movie stars, TV personalities and directors.

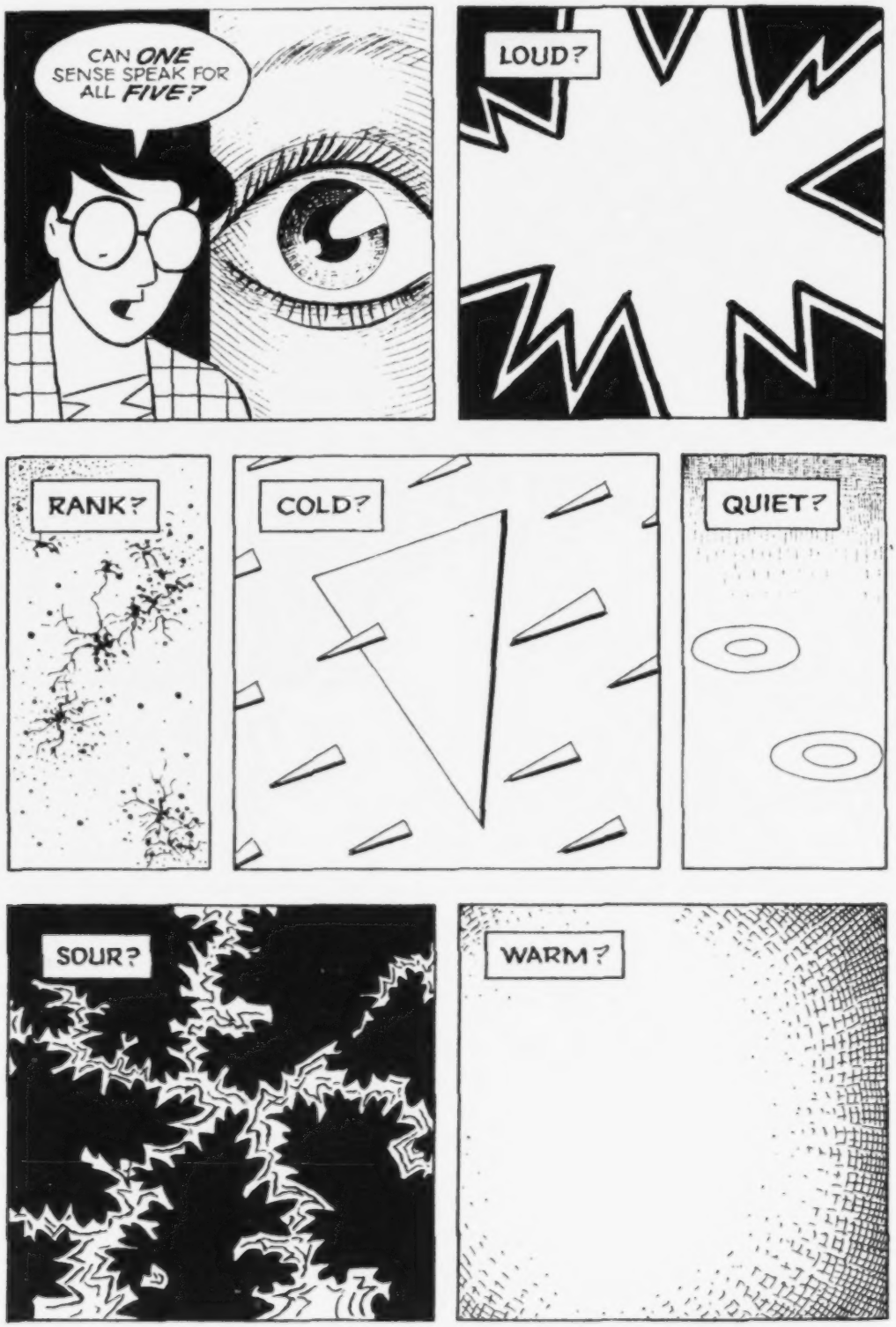
But mostly Hirschfeld drew the theater. Broadway, with its theatrical flourish, was the perfect fit for his brassy style. It gave him jazz hands and ear-to-ear smiles. It gave him big wigs and bigger costumes, in which he could hide the name of his daughter, Nina. That name, always hidden and always sought by his fans, was the only thing small or subtle in depicting a medium all about grandeur. Theater, so kinetic and loud so that it can be seen and heard from the balcony, had enough exaggeration on its own. His job was simply to pare it down to fit onto a page of newsprint.

In doing so, Hirschfeld served as a historian, marking moments of a culture immersed in and enthralled by entertainment. Cataloguing the 20th century, Hirschfeld showed the world the faces of an aging art form. Live performance, with its caked makeup and exhausting hoofing, has no existence beyond the moment it shares with its audience. Without celluloid or videotape, all theater had to make it immortal was Hirschfeld.

Like Carson, Hirschfeld was a rite of passage for many would-be stars, one of the few real indicators left that they had "made it." They were a lucky few, 7,000 of them, and they will be justly envied by those to come. Hirschfeld, too, will be justly envied by cartoonists to come, whose wrists will never achieve the grace and virtuosity his own wrists learned through natural gift and years of practice. Hirschfeld will be envied, admired and missed.

Al Hirschfeld, *Self-Portrait, Inkwell*, 1980. Lithograph.


AN EXCERPT FROM
UNDERSTANDING COMICS
LIVING IN LINE.
CAN EMOTIONS BE MADE VISIBLE?
IS THIS ANGER?
JOY?
SERENITY?
MADNESS?
ANXIETY?


CAN ONE SENSE SPEAK FOR ALL FIVE?
LOUD?
RANK?
COLD?
QUIET?
SOUR?
WARM?

THE MOST BLAND "EXPRESSIONLESS" LINES ON EARTH CAN'T HELP BUT CHARACTERIZE THEIR SUBJECT IN SOME WAY.
AND WHILE FEW COMIC ARTISTS MAY CONSIDER THEMSELVES EXPRESSIONISTS, THAT DOESN'T MEAN THAT THEY CAN'T TELL ONE LINE FROM ANOTHER!
IN DICK TRACY, FOR EXAMPLE, CHESTER GOULD USED BOLD LINES, OBTUSE ANGLES AND HEAVY BLACKS TO SUGGEST THE MOOD OF A GRIM, DEADLY WORLD OF ADULTS--
--WHILE THE GENTLE CURVES AND OPEN LINES OF CARL BARKS' UNCLE SCROOGE CONVEY A FEELING OF WHIMSY, YOUTH AND INNOCENCE.
IN R. CRUMB'S WORLD, THE CURVES OF INNOCENCE ARE BETRAYED BY THE NEUROTIC QUILL-LINES OF MODERN ADULTHOOD, AND LEFT PAINFULLY OUT OF PLACE--
--WHILE IN KRYSTINE KRYTIRE'S ART, THE CURVES OF CHILDHOOD AND THE MAD LINES OF A MUNCH CREATE A CRAZY TODDLER LOOK.
IN THE MID-1960s WHEN THE AVERAGE MARVEL READER WAS PRE-ADOLESCENT, POPULAR INKERS USED DYNAMIC BUT FRIENDLY LINES A LA KIRBY/SINNOTT.
BUT WHEN MARVEL'S READER BASE GREW INTO THE ANXIETIES OF ADOLESCENCE, THE HOSTILE, JAGGED LINES OF A ROB LIEFELD STRUCK A MORE RESPONSIVE CHORD.
FOR DECADES OF COLOR COMIC BOOKS, THE SIGNATURE STYLES OF INDIVIDUAL ARTISTS LIKE NICK CARDY HAVE INFUSED PERSONAL EXPRESSION INTO EVERY STORY--
--WHILE JULES FEIFFER'S UNEVEN LINES DID BATTLE WITH THEMSELVES IN A PANTOMIME OF THE INNER STRUGGLES OF MODERN LIFE.

MARTHA BAILLIE

The Unreeling Line

"You are watching a film," she said. "I am
the film. It is about a girl. Follow me.
But not too close. There won't be any more words
until she reaches home."

I followed my daughter across short blades of green
from rock to rock and down a gravel path, the line
unreeling between us. Easy. Parenthood without a snag.
The director sunny, breezing in from a blue sky.

Now my daughter dances on the shoulder of the road,
and the fine strong line unwinds between us as it should.
This is happiness free as a kite. We dip
over the brow of the hill.
"Are you watching the film?" she asks, twisting her neck
to see behind her.

THE GLOBE AND MAIL • SEPTEMBER 28, 2002

PERSONAL DYNAMICS

You've got soliloquy

E-mail is not only replacing conversations, studies suggest. As **CHRISTINE FISCHER GUY** reports, it's changing our whole style of communication — or lack of it

Suzanne Boles, a London, Ont., writer, is deep in negotiations with a potential client. Over a couple of weeks, they've had several conversations. But she still doesn't know what the client wants. She's fuzzy about the angle of the story, the terms of payment and the rights her client wants to buy.

How can that be? The answer is simple, and increasingly common: Though they've exchanged words, they've never seen each other's faces or heard each other's voices. All of their conversations happened by e-mail. Yet when Ms. Boles finally decided enough was enough and picked up the phone, she was ready to get to work 10 minutes later.

Ms. Boles says she'll never make another business decision based entirely on e-mail, but studies are showing that for many others, e-mail is steadily supplanting spoken conversations.

A recent study by the Pew Internet and American Life project revealed that e-mails between family and friends seeking advice and expressing worries — important, intimate talks it would have been thought rude to relegate to cyberspace not long ago — increased by 63 to 70 per cent in the past year.

These days, only a few topics are still considered off-limits for e-mail messages, such as seriously bad news.

According to a recent on-line language study by University of Waterloo professor Neil Randall, 85 per cent of the study's participants (who all used e-mail) said they would pick up the phone instead if they had bad news to tell.

But given the current pattern, how long will it be before people find electronic pink slips in their Inbox?

After all, in the business world, Stanford University researchers Mark Mortensen and Pamela Hinds were surprised to find that physical distance made almost no difference in co-workers' inclination to fire off an e-mail — those who could pop their head over a cubicle wall or take a stroll down the hall were just as likely to mediate their conversations with technology as people whose counterparts worked in different time zones.

In another study of work teams spread across continents, team members used only e-mail to interact — with disastrous results. Chasms of misunderstanding yawned between workers. "They thought they were in communication, and didn't know there were misunderstandings occurring," reports Catherine Durnell Cramton, a George Mason University professor.

If you're genuinely seeking to be understood, allowing e-mail to supplant your spoken conversations could be a real problem. But an American University professor wonders if that's even the true goal of e-mail messages.

"How much are we talking and not caring who's listening?" asks Naomi Baron, a linguistics professor and author of the forthcoming book *Cybertalk: Language in the New Millennium*. "If you're standing face to face and keep talking, someone will eventually say shut up." E-mail, on the other hand, allows us to yak indefinitely.

Many e-mail writers, she says, are achieving exactly what they set out to achieve: a monopoly on the conversation. She tags the results as "soliloquistic" — a label that may end up describing modern society in general.

"An awful lot of the communicating we do," Prof. Baron says, "we don't do because we really want the other person to understand. We do it because we want to hear ourselves talk, we want to feel that we have some power or control over the person we're speaking to."

She cites the rise in call-in shows across Canada and the United States as evidence that people like the sound of their own voice. People call in not seeking answers, but to hear themselves talking on national media. E-mail serves the same purpose. "It's like standing in Hyde Park on a soap box. You don't have to listen to what anyone says back to you. What e-mail as a medium does is makes it too easy to not have to give the other side a chance."

When the other side doesn't get a chance, what's left of the conversation? Is it really a conversation at all? "Simultaneous feedback is a fundamental feature of conversation," says David Crystal, a professor of linguistics at the University of Wales who recently published *Language and the Internet*. "E-mail does not allow for simultaneous feedback," he continues, "for the simple reason that the person receiving the message doesn't know he's got the message until he's received it. He cannot react to it until a time lag has gone by."

Ms. Boles says that's one of the reasons that her e-mail negotiations stalled. In one electronic conversation, her client wrote that she had an MBA, and Ms. Boles assumed that the woman was just boasting about her ability. On the phone, Ms. Boles was surprised to discover that the opposite was true. "She said to me, 'I have an MBA, I am not a writer. I'm open to your suggestions.'"

The ability to take turns in conversation, Prof. Baron says, is an essential social skill, assuming we want society to function properly: "We have to be able to not just walk out when we don't know what to say next." If we feel we've accomplished our goal in writing, "articulately or not, and therefore are no longer obligated to face a person and look that person in the eye, I think we lose as a society."

Research shows Prof. Baron's concerns to be well founded. In a highly publicized study of Internet behaviour, Carnegie Mellon researchers Robert Kraut and Sara Kiesler reported that spending time on the Internet was not the enemy of social well-being, contrary to their own study a few years earlier. But those conclusions held true only when study participants were extroverted or socially active people. Those whose connections with others took place mainly in cyberspace still became more depressed and lonely as they spent time on-line.

As well, e-mail means that we're writing more, possibly more than ever before. Without a strong command of the written language, miscommunication isn't just possible, it's likely. And even with skill, Prof. Crystal says, writing is more easily misunderstood than speech.

Still, he says, each time new communication technologies appeared on the horizon — the printing press, the telegraph, the telephone — people have been quick to sound death knells for contemporary culture. Each technology eventually finds its place among the others, engendering a new variety of language as it settles in. In e-mail, he sees just one more communication technology to be used at our discretion.

He likens modes of communication to sets of clothing in a wardrobe, and e-mail to a new outfit. "E-mail is allowing us to do things that had never been possible in language before." Its addition to the wardrobe means we have a new outfit to wear, not that it's the only thing in the closet.

He says we're in a "transition period," and believes education to be the answer.

Prof. Baron, too, would like to see a curriculum that stressed genres of writing, teaching students when each type was appropriate. No outfit is appropriate for all occasions.

"I don't think we're ever going to find one mode of communication that's good for all communicative purposes," muses Prof. Randall, who is also positive on on-line communication while acknowledging its limitations.

"How could you ever replace walking into a room, looking at a person, and seeing that electric spark there? I don't think you can."

Special to The Globe and Mail

Deanna Di Lello

A FISHING EXPEDITION

Ben crept down the squeaky stairs of his cottage, hoping that he wouldn't wake them. His daughter, Agnes, had never seen the point in taking a vacation if you couldn't sleep in. He couldn't see the point in wasting half a day. Figured half of his life was wasted sleeping. Luckily, he wasn't alone.

"Aren't you getting too old for this, Lily?" Ben whispered as he watched his nineteen year old granddaughter slip on her shoes.

"Speak for yourself," she teased. "I'll meet you at the dock." Ben nodded and watched her leave. It had always been his job to get the tackle boxes.

Ben found a tune to whistle as he walked towards his shed. He still felt a sense of pride knowing that he alone had built it, but an even greater sense of shock knowing that the old thing had remained standing.

Once inside, he ran his fingers over the dusty boat cover that hadn't been removed in years. His wife, Annie, had loved to drag him out to the middle of the lake to watch the sunset. Although the boat was also used for fishing, Ben hadn't brought it out since she was unable to sit in it. Too attached to sell it and too many memories to use it, the boat remained untouched.

"You sure you remember how to do this?" Ben asked when he finally made it to the dock.

"Gimme a break, Grampa. You taught me to fish when I was eight."

"Seven," he corrected.

For twelve summers the pair had fished at Ben's cottage, catching anything that would bite. Ben's smile faded. He wouldn't be able to see thirteen. He shook off the thought. "I would have taught you sooner if your mother wasn't such a stick in the mud!"

"Hey, that's your own daughter you're talking about."

"I'm just teasing."

Ben watched in quiet admiration as the wind blew Lily's hair away from her face. The girl got more lovely with each passing year. She wasn't super-model beautiful, no, not Lily. Her looks were purely natural. That was why he thought Lily was the perfect name. The name was wild and free and so was his granddaughter.

"What ya thinking about?" Lily asked as she cast her line into the water.

"Oh, nothing. Just how much you remind me of your grandma is all." Lily blushed at the compliment.

Annie wasn't much to look at in her final years, but she had been quite a looker in her day. He sure missed her.

Ben had managed over the years, but losing Annie had taken a lot of getting used to. It had been so long since he had taken care of himself that sometimes he didn't know how. Ben took some consolation in the fact that he'd be with his Annie soon. He'd still be watching out for Lily of course, just silently for a change.

"Why didn't you ever take Mom fishing?"

"Think about what you just said."

"You're right. Dumb question." In truth, Ben had taken Agnes fishing on several occasions. Each time they had started out she seemed to be very enthusiastic. Unfortunately, the enthusiasm never seemed to last long once Ben brought out the bait. Live worms just didn't sit well with Agnes.

How different the two were. Agnes all prim and proper, while her daughter Lily was completely free-spirited. He still loved Agnes, of course, just in a different way. While he admired her confidence and strength of character, he also admired Lily's innocence and compassion.

Ben struggled with his emotions as he watched Lily. He wanted to tell her. He *really* wanted to tell her. But he knew that she'd be the one to tell Agnes and he didn't want that. If Agnes knew that he had cancer, she'd have him hooked up to hoses and pumped full of drugs before she'd see him die. To Ben, well, that just wasn't natural.

Lily caught his eye and smiled. He loved it when she smiled.

If only there were just Lily. If only she would stay with him. But Lily was a woman now, and she needed her education. He wouldn't let her sacrifice a semester just to hold an old man's hand. He had decided long ago that not telling her was the right thing to do.

Ben looked out into the lake. When Annie died he saw no sense in staying in their home in the city. He was retired now and since the cottage held up pretty well during the winter, he moved there full time. Ben had watched other men save for a retirement in Florida, but he just wanted to rest here.

"Is there something wrong, Grampa?" Lily asked after a long silence. How he wished he could tell her.

"Why would you think something's wrong? Goodness gracious, Lily, you're sounding more like your mother every day."

"You didn't answer my..."

"Sh-h-h. You'll scare away the fish." She did not pursue the conversation.

After a few hours of catching nothing but sun-fish, the two decided to head in.

"I'll race you to the porch!" Lily cried, ready to sprint.

"Na, I'm too old for that sort of thing."

"Now who's being a stick in the mud?" she teased. Ben smiled at her childishness. He wasn't blind to the fact that most nineteen year olds were into *other* things at this time of year. Not Lily. She was here, with him. Ben was happy.

"You go inside, Lily. After I put this stuff away I think I'll just lie down by the water."

"Mom won't be happy."

"Surprise, surprise!"

"Hey, Grampa," Lily yelled from the porch. Ben turned his head. "Love you!"

He would miss her. Terribly.

"Love you more."

Recording Ideas from Texts

Now that you have read and viewed both written and visual texts about the theme *Lines*, you may wish to record your own responses or ideas on this page.

Consider including important questions you might ask, as well as quotations, connections, comments, or drawings you might share with others during your group discussion.

Clarifying Thoughts With Others

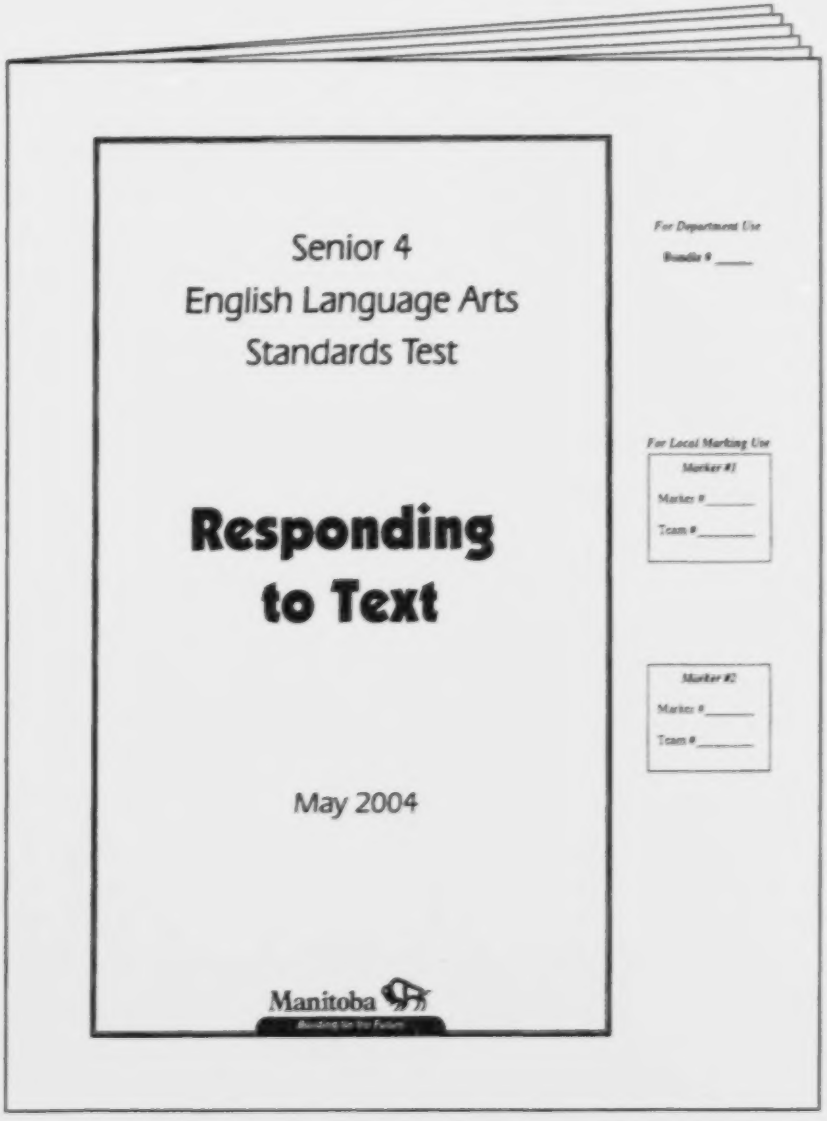
In small groups, share your ideas and understanding of the theme *Lines*.

You may use the space below to record quotations, insights, perceptions, highlights, questions, or observations that your group generates during your discussion.

Responding to Text

For this activity, you require the *Responding to Text* booklet and the written and visual texts in this *Process Booklet* (pages 6–23). You will have the *Responding to Text* booklet for today only.

30 marks



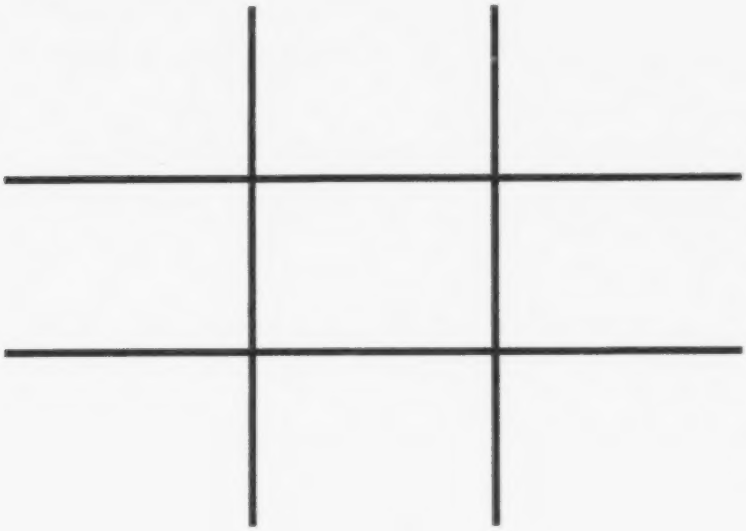
Connecting Ideas

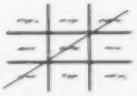
1. Evaluate the usefulness of the group process in helping you respond to the questions in the *Responding to Text* booklet. Use specific examples to support your response.

5 marks

107

2. a) In each of the spaces in the Tic-Tac-Toe frame below, fill in a different word that relates to the theme "Lines". You may use words from your group discussion, the word splash, or any of the selections.



e.g. 

b) Choose any three words in a line (vertical, horizontal, or diagonal) and explain their relationships to one another. 5 marks

108

Writing Task

Writing Task:

Identify an idea about the theme *Lines* that captures your interest. Plan and develop an original written text about your idea.

You may consider how your idea:

- relates to the test activities (texts, group discussion, etc.)
- relates to your own experience
- represents your understanding of and appreciation for the theme

Your written text is worth 40% of your test mark. Be certain that your text is of sufficient length and is developed well enough to communicate your ideas clearly and effectively to your audience.

Your text will be assessed on:

- the selection and development of ideas and information
- the selection and use of organizational structures, techniques, and transitions
- the effective choice and use of language
- the appropriate use of the conventions of language (i.e., grammar and usage, sentence structure, spelling, capitalization, and punctuation)

Determine Your Writing Variables

- the central idea
- the purpose
- the audience (must be public)
- the context (the situation in which the audience will experience your text)
- the form

Choose your own written form, or select or adapt one of the following:

- article (e.g., magazine, newspaper, journal)
- soliloquy
- comedy routine
- memoir
- essay
- proposal
- interview
- speech
- script (e.g., radio, screen, stage)
- editorial
- story
- commercial
- parable/legend/fable
- other

←You may go forward or back to any section of this booklet during the test process.→

DAY 2

Planning and Developing a Text

- Focusing the Task
- Planning
- Outlining and Drafting

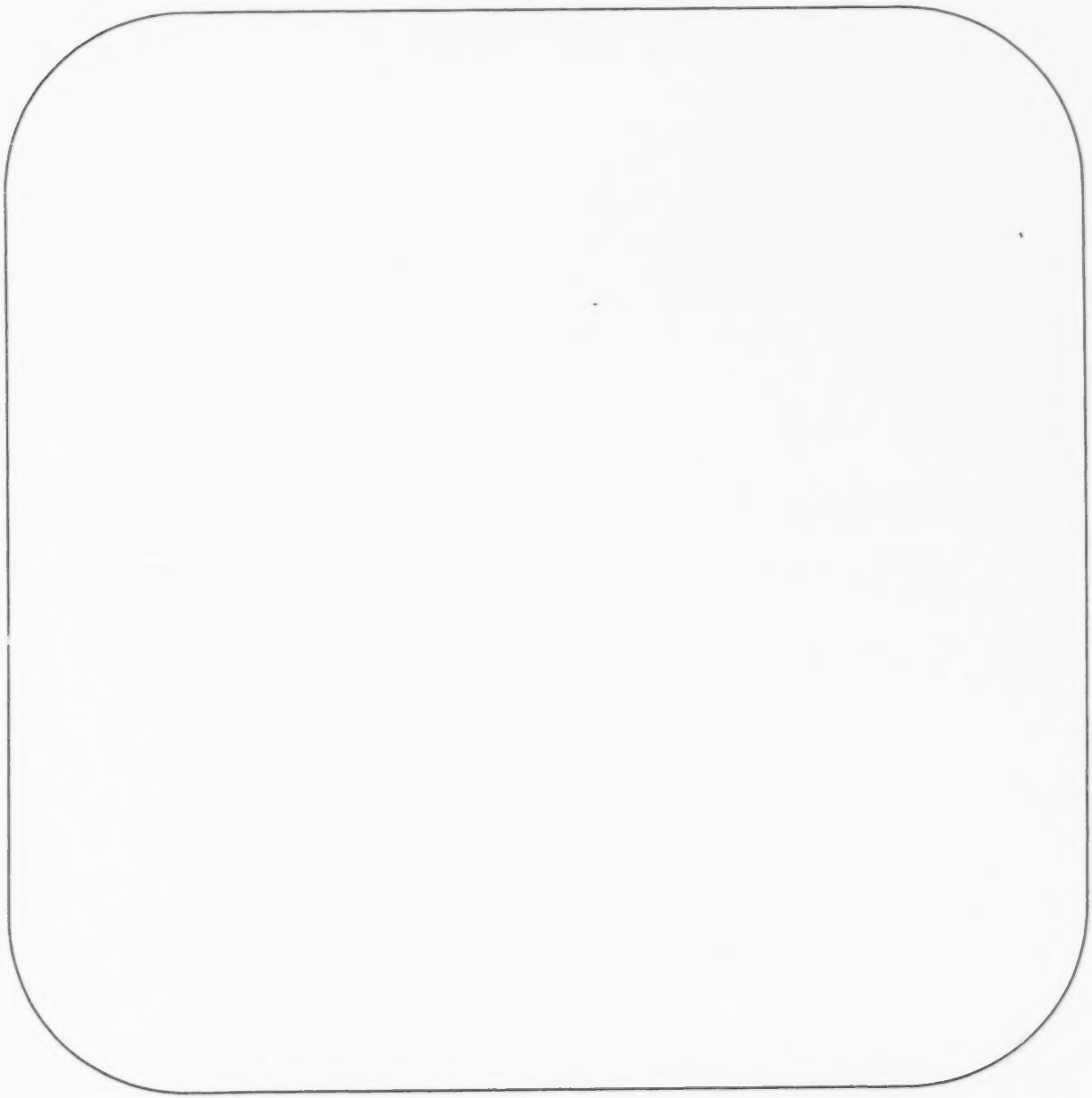
10 marks

←You may go forward or back to any section of this booklet during the test process.→

Planning and Developing a Text

Focusing the Task

You have gathered many thoughts, questions, and ideas about lines and you may already have focused on an idea for your written text. However, you **may** still want to use the space below to generate more ideas for your text by using any strategy with which you are familiar. Examples of strategies for generating ideas include mapping, free writing, clustering, outlining, and webbing.



Planning

1. In planning your text, complete the chart below. ***Your plan will be assessed on how well your writing variables work together to accomplish the writing task described on page 29***. Provide sufficient detail to demonstrate the connections among the writing variables.

5 marks

109

Form

Identify your written form.

- ❑ article (e.g., magazine, newspaper, journal)
- ❑ soliloquy
- ❑ comedy routine
- ❑ memoir
- ❑ essay
- ❑ proposal
- ❑ interview
- ❑ speech
- ❑ script (e.g., radio, screen, stage)
- ❑ editorial
- ❑ story
- ❑ commercial
- ❑ parable/legend/ fable
- ❑ other

_____
(please specify)

Purpose

Central Idea

Audience
(must be public)

Context
(The situation in which the audience will experience your text)

2. Identify one idea or piece of information you plan to use to develop your written text, and explain how it will be useful.

5 marks

110

Outlining and Drafting

When outlining and drafting your text, use only the tear-out Draft Paper provided at the end of this booklet. Extra Pages are available if you require them. At the end of each session, place all Draft Paper inside the front cover of this booklet. At the end of Day 4, your Draft Paper will be stapled to the inside back cover.

Be certain that your text is of sufficient length and is developed well enough to communicate your ideas clearly and effectively to your audience.

◄—You may go forward or back to any section of this booklet during the test process.—►

DAY 3

Developing a Text (continued)

- Revising and Editing

Reflecting

10 marks

Checklist for Revising and Editing

Before writing the final copy of your text, consider your purpose, audience, and context as you revise and edit for the following:

- ❑ Is your text of sufficient length to communicate and support your central idea clearly and effectively?
- ❑ Are the organizational structures, techniques, and transitions you used effective?
- ❑ Are your language choices and use of language effective?
- ❑ Is your use of the conventions of language (i.e., grammar and usage, sentence structure, spelling, capitalization, and punctuation) appropriate?

◄—You may go forward or back to any section of this booklet during the test process.—►

Reflecting

1. Create **two or more titles** for your text. Identify the one that is most appropriate for your text and explain why. 5 marks

111

2. From the list below, select (☑) an appropriate strategy or device that you would use to enhance your text for publication or presentation: 5 marks

112

- ❑ layout features (e.g., sidebars)
- ❑ photographs
- ❑ illustrations
- ❑ graphs and tables
- ❑ font style/size
- ❑ special effects
- ❑ sound effects
- ❑ other strategy or device
- ❑ posters
- ❑ props
- ❑ slides

_____
(please specify)

Explain what impact or effect you hope to achieve by using the strategy or device you have selected.

Day 4

1 hour

Writing the Final Copy and Proofreading 40 marks

Your central idea, purpose, audience, context, or form may have changed in the process of planning, drafting, and revising your text.

Record your writing variables below, **even if you have not made any changes** to your original chart on page 32.

Your final copy will be assessed in relation to the writing variables you identify below.

Central Idea: _____

_____

Purpose: _____

Audience: _____

Context: _____

Form: _____

Your final copy is to be written in **black or dark blue ink** on the following pages.

Final Copy

40 marks

Title:

113
114
115
116

Day 4: Final Copy

Day 4: Final Copy

Acknowledgements

Baillie, Martha. "The Unreeling Line." *Prairie Fire*, 23.2 (2002):73, per the Pan Canadian Copyright Agreement.

Collins, Martha. "Lines." *Some Things Words Can Do*. Riverdale-on-Hudson, NY: Sheep Meadows Press, 1998, per the Pan Canadian Copyright Agreement.

Deerchild, Rosanna. "shades of mama." *Contemporary Verse 2*, 24.4 (2002):71–72, per the Pan Canadian Copyright Agreement.

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Lauer, David and Stephen Pentak. "What is a line?..." *Design Basics*. 5th Edition. Fort Worth: Harcourt College Publishers, 2000, per the Pan Canadian Copyright Agreement.

McCloud, Scott. "Living in Line." *Understanding Comics: The Invisible Art*. New York: HarperCollins, 1994. 118–120, per the Pan Canadian Copyright Agreement.

Ross, Andy. "Al Hirschfeld: In Memoriam." *flakmagazine*. 7 February 2003. <http://www.flakmag.com/opinion/hirschfeld.html>, per the Pan Canadian Copyright Agreement.

Visuals

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Page 11 Lowen, Ken. "Telephone Lines." Photograph. *Meditations on a Place and a Way of Life*. Ed. Margaret Loewen Reimer. Winnipeg: Hyperion Press, 1982, per the Canadian Copyright Agreement.

Page 15 Hirschfeld, Al. *Self Portrait, Inkwell*. Lithograph. Margo Feiden Galleries, New York, per the Pan Canadian Copyright Agreement.

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Draft Paper

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Senior 4

English Language Arts

Standards Test

Responding to Text

May 2004

Manitoba

Building for the Future

For Department Use

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For Local Marking Use

Marker #1

Marker #_____

Team #_____

Marker #2

Marker #_____

Team #_____

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Instructions

You have been exploring the theme *Lines*. You thought about what you already know and recorded new ideas. You also shared ideas with others. Now you will respond to questions in this *Responding to Text* booklet.

1. Read each question carefully and provide a clear and fully-developed response. Answer the questions on your own.

2. Record all your answers directly in this booklet.

   If you require more space to write your responses, use only the Extra Pages available from the supervising teacher. If using Extra Pages:

   - indicate that you have done so at the end of the question,
   - **include** your **booklet number** and **question number** on each Extra Page, and
   - staple each page into this booklet at the appropriate question.

Points To Remember:

- Before beginning to write in this booklet, check to see that the booklet number on the top right hand corner of the cover matches that on your *Process Booklet*.
- You may use an English dictionary, a thesaurus, and a grammar handbook at any time during the test. No bilingual dictionaries or other outside material of any type may be brought into any test session, nor may any test-related materials be taken from the test room.
- Computers, computer programs, or electronic devices of any kind are **not** allowed.
- **You will have this booklet only until the end of today's session.**

Symbols of Mankind

1. Explain how the ideas expressed in "Symbols of Mankind" help us to understand the value of communication. 5 marks

101

Telephone Lines

2. Identify an impression which the photograph "Telephone Lines" conveys to you. Analyze how the elements (e.g., line, dark and light, proportion) in this photograph help to create that impression.

5 marks

102

shades of mama

3. Select a word, phrase, or line in the poem, "shades of mama", and analyze the effect it has on your understanding or appreciation of the poem.

5 marks

103

Cellphone Madness

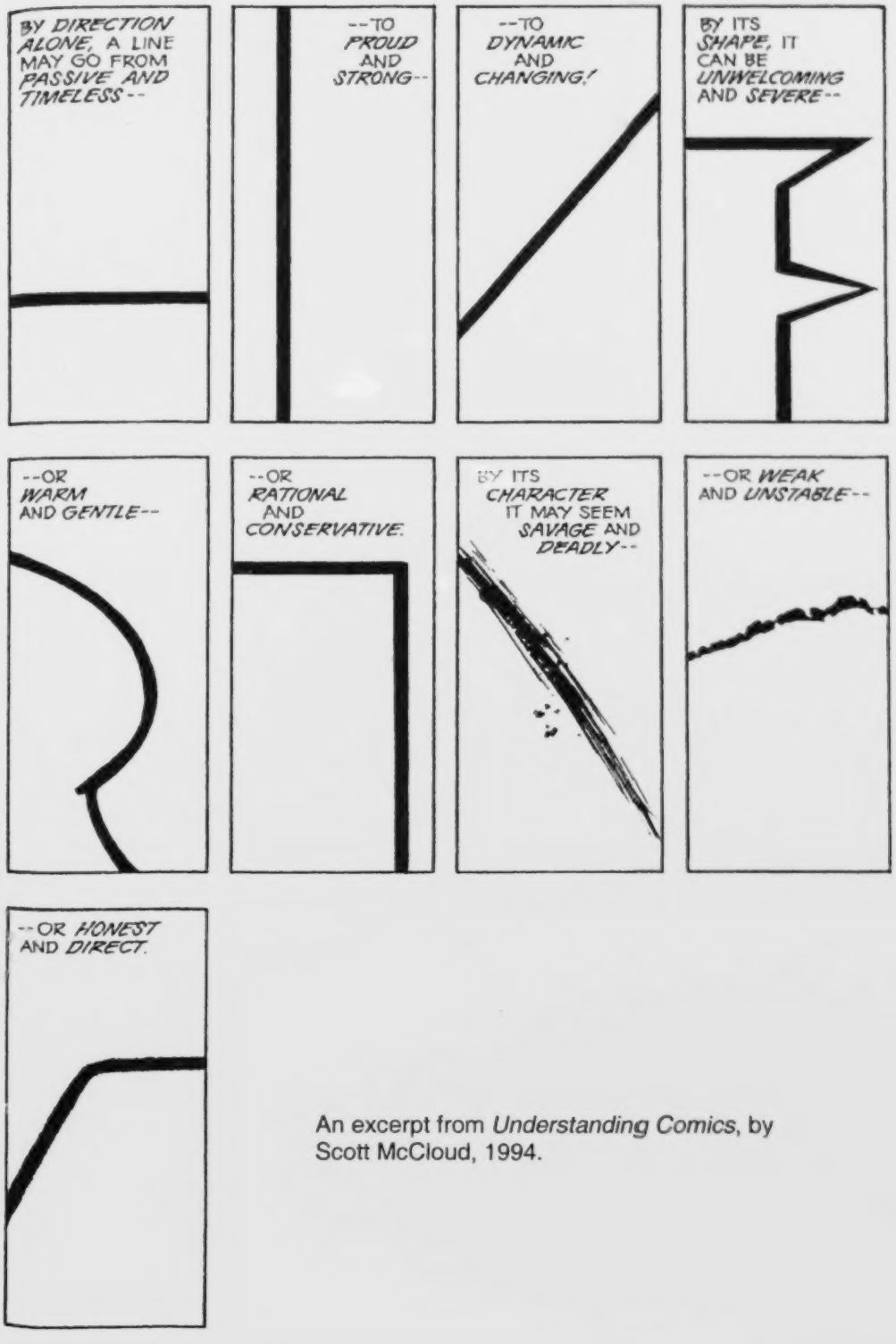
4. Tone refers to the attitude adopted by the writer toward the subject matter or the audience. **5 marks**

104

With reference to the writer's language use or stylistic choices, analyze the tone of "Cellphone Madness".

You've Got Soliloquy or A Fishing Expedition

5.


BY DIRECTION ALONE, A LINE MAY GO FROM PASSIVE AND TIMELESS--
--TO PROUD AND STRONG--
--TO DYNAMIC AND CHANGING!
BY ITS SHAPE, IT CAN BE UNWELCOMING AND SEVERE--
--OR WARM AND GENTLE--
--OR RATIONAL AND CONSERVATIVE.
BY ITS CHARACTER IT MAY SEEM SAVAGE AND DEADLY--
--OR WEAK AND UNSTABLE--
--OR HONEST AND DIRECT.

An excerpt from *Understanding Comics*, by Scott McCloud, 1994.

In the box below, use line(s) to represent an idea, feeling, or impression related to either "You've Got Soliloquy" **or** "A Fishing Expedition".

Explain how the direction, shape, or character of the line(s) you have used in the box above communicates your idea, feeling, or impression about "You've Got Soliloquy" **or** "A Fishing Expedition". You may wish to refer to the examples on the opposite page.

5 marks

105

You've Got Soliloquy

6. "Many e-mail writers…are achieving exactly what they set out to achieve: a monopoly on the conversation."

5 marks

106

Evaluate the idea that people prefer to talk rather than listen. Support your evaluation with reference to your own experience.

Senior 4

English Language Arts

Standards Test

Student Exemplars and Rationales

(Use in conjunction with Scoring Rubrics)

May 2004

Manitoba

Building for the Future

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Manitoba Education, Citizenship and Youth,
Assessment and Evaluation Branch,
Winnipeg, Manitoba R3E 3J5

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Student Exemplars and

Rationales for the

Responding to Text booklet

Use in conjunction with
Scoring Rubrics

Symbols of Mankind

Responding to Text 1: Explain how the ideas expressed in "Symbols of Mankind" help us to understand the value of communication.

Student Exemplars (in italics and unedited)

Out of Range	Below Level		At Level		Above Level
Score: 0	**1**	**2**	**3**	**4**	**5**
The symbols of mankind help us to understand the value of communication by starting back when we first discovered writing and it was when a man picked up a stick and ran it through the sand on the beach. But the first written message was just a bunch of familiar objects that was call pictographs. For instance what was the image for sorrow or bravery? Well, for sorrow an eye flowing with tears can be the image and bravery a man with the head of a lion can be the image.	*Lines are the bases to all communication today. This article shows how this type of communication was developed from pictures to words which we now use today. Without communication our world would not be nearly as advanced in technology as we presently are. The value of communication is very important in today's society.*		*The ideas expressed in "Symbols of Mankind" help us to understand the value of communication by showing how important communication is in developing a society and expressing a person's thoughts and emotions. The man that drew in the sand had an idea, but probably did not no how to verbalize it. So he then drew in the sand and was able to convey his thought to the other men. Also, written communication helps us to store information accurately for long periods of time. This is important for keeping records on various things, like people that owe money, weather patterns, historic events, etc. Also, by using symbols to represent thoughts, another idea that was expressed in "Symbols of Mankind", we can communicate with races or cultures that have a different form of language than us.*		*"Symbols of Mankind" describes a rough history of human communication. Going from one man "scratching upon the sand at his feet.", trying to record the most simple emotion or message, to "electro-magnetic waves bouncing through the atmosphere...", showing the distance communication has come. Lago acknowledges communication as a great development, responsible greatly for human development. "Symbols of Mankind" is a time line of human growth and creation. Lago has shown that it is communication that has let us as people grow and evolve. In a universal "blink of an eye" we've gone from scratchings of "fish and birds or humans" to Faust and The Divine Comedy. Communication helps us feel and express. In a few hundred words Lago has covered the entire evolution of humans and language. This gives a feeling of appreciation for what has been accomplished.*

Rationale			
• Response provides a list of ideas from the text, but does not evaluate the value/ implications of the ideas. Score: 0	• Response generally explores ideas from the essay. – *"...shows how this type of communication was developed from pictures to words..."* • Evaluation of the value/ implications of the ideas is generalized. – *"...our world would not be nearly as advanced..."* – *"The value of communication is very important in today's society."* Score: 2	• Response clearly explores ideas from the essay. – *"The man that drew in the sand...did not no how to verbalize it."* – *"...by using symbols...we can communicate with races..."* • Evaluation of the value/ implications of the ideas is specific and logical. – *"...by showing how important communication is in developing a society and expressing a person's thoughts and emotions."* – *"...helps us to store information accurately for long periods of time."* Score: 4	• Response thoroughly explores ideas from the essay. – *"Going from one man...to 'electro-magnetic waves...'"* – *"'Symbols of Mankind' is a time line of human growth and creation."* – *"...from scratchings...to Faust and The Divine Comedy."* • Evaluation of the value/implications of the ideas is sophisticated and perceptive. – *"Communication helps us feel and express."* – *"...has let us as people grow and evolve."* – *"This gives a feeling of appreciation for what has been accomplished."* Score: 5

Telephone Lines

Responding to Text 2: **Identify an impression which the photograph "Telephone Lines" conveys to you. Analyze how the elements (e.g., line, dark and light, proportion) in this photograph help to create that impression.**

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
If I could see it in color then maybe it would be better and eassyer to explane but it just looks like a winter day with telephone lines but the picture was well taken.	*I think that the "Telephone Lines" show that communication is brought to everyone. And that the spacing between the poles is exact reflecting that everyone has the same opportunity to say what they want. I also think that the lines represent that all people are attached in some way.*	*The picture shows a barrenness. There's no life in the picture, just a snowy white field and small, thin wires attaching the long wooden poles to one another. Harsh light makes it look colder and more empty. There are shadows in the distance, giving hope to something more than the plain telephone lin and empty space.*	*The impression the photograph "Telephone Lines" conveys on me is dreariness. There isn't any white space within the picture. All the colours in the picture are dark. This creates a drab atmosphere. The telephone poles also go on forever. You never see the end of them. Even the closest pole has lines going to another one. This creates the mood of endless motion. There is no end to the telephone lines. In the background it looks like there is a shape of trees. Those trees are blurry. The hope of life, the trees, is smeared in the picture. Hopelessness and dreariness is the impression the picture portrays.*
Rationale			
• Response identifies an impression the photograph creates. – *"...it just looks like a winter day with telephone lines..."* • No analysis is provided that explains how this impression was created by the elements in the photograph. Score: 0	• Response identifies an impression the photograph creates. – *"...show that communication is brought to everyone."* • A limited analysis reveals weak connections between the elements in the photograph and the impression they create. – exact pole placement shows *"...that everyone has the same opportunity..."* – lines *"...represent that all people are attached in some way."* Score: 2	• Response identifies an impression the photograph creates. – *"The picture shows a barrenness."* • A specific analysis reveals clear and logical connections between the elements in the photograph and the impression they create. – *"...no life...just a snowy white field...wires...poles..."* – *"Harsh light makes it look colder and more empty."* – *"There are shadows in the distance, giving hope to something more..."* Score: 4	• Response specifically identifies an impression the photograph creates. – *"Hopelessness and dreariness is the impression..."* • A skillful analysis provides thorough and cohesive connections between the elements in the photograph and the impression they create. – lack of white space/dark colours *"...creates a drab atmosphere."* – telephone poles and lines *"...creates the mood of endless motion."* – shape of trees *"...are blurry. The hope of life...is smeared..."* Score: 5

Responding to Text 3: **Select a word, phrase, or line in the poem, "shades of mama", and analyze the effect it has on your understanding or appreciation of the poem.**

Student Exemplars (in italics and unedited)

Out of Range	Below Level	At Level	Above Level
Score: 0	**1 2**	**3 4**	**5**
Gives the reader a broadened view on how the child is seeing her mother as she falls asleep. The effect this has is that it gives an illustration on communication lines between the mother and daughter.	*A phrase that effects my understanding of the poem would have to be; "she dreams of careful lines of colour parallel and perfect up close strong lines that nothing can break every shade of colour was hers sewn there by mama," I believe that this poem is about the lines of family between mother and Daughter. The mother makes moccasions for her little girl and she creates the lines of Beads on the moccasions that are very pretty with great colours.*	*A line in the poem "Shades of Mama" that has an effect on my understanding of the poem is "Strong lines that nothing can break." This line has an effect on the poem because it makes the tiny little beads that her mother's using sound like together those tiny little beads form an unbreakable bond. But previous to those lines she make the beads sound so fragile as they "bounced and clicked" into the saucer's, forming "tiny swirls." She gives the message that if a group of people stand tall and strong together they form a bond that is unbreakable just like those little beads together on a string.*	*The phrase that has the greatest impact on me in this poem would be where the author comments on the girl's dream; "she dreams of careful lines of colour/parallel and perfect up close." The lines that the mama is sewing are straight and orderly. Lines equal order, and order is something that a child requires in their life. Children need their parents to be a representative of this order. The mama's sewing is a symbol of the order that she is bringing to her child's life. Eventually, when the child's view of her mama fades away, she is having to stop depending so much on her mother and keep her own order in her life.*
Rationale			
• Response does not analyze the effect of a word, phrase, or line on the student's understanding or appreciation of the poem. • A word, phrase, or line is not selected. Score: 0	• Response provides a limited analysis of the choice of line and its effect on the student's understanding of the poem – *"... 'she dreams of careful lines and colour...'"*, which shows, *"...that this poem is about the lines of family..."* – *"...she creates the lines of Beads on the moccasions that are very pretty with great colours."* Score: 2	• Response provides a clear analysis of the effect of the selected line on the student's understanding of the poem. – *"...those tiny little beads form an unbreakable bond."* is likened to *"...a group of people stand tall and strong together..."* • An analysis with logical reference to earlier lines in the poem is provided. – *"But previous...she makes the beads sound so fragile..."* Score: 4	• Response provides a perceptive analysis of the effect of the chosen line, *"she dreams of careful lines of colour/ parallel and perfect up close."*, on the student's appreciation and understanding of the poem. – *"The lines...are straight and orderly...order is something that a child requires..."* – *"The mama's sewing is a symbol of the order that she is bringing to her child's life."* – *"Eventually...*[she must] *keep her own order in her life."* Score: 5

Cellphone Madness

Responding to Text 4: **Tone refers to the attitude adopted by the writer toward the subject matter or the audience.**
With reference to the writer's language use or stylistic choices, analyze the tone of "Cellphone Madness".

Student Exemplars (in italics and unedited)

Out of Range	Below Level		At Level		Above Level
Score: 0	**1**	**2**	**3**	**4**	**5**
The concerned mother who wrote this has very strong feelings about the issue being raised. The tone of this is very concerned. Like the majority of mothers she is worried for her daughter. She wants her daughter to remain a child and not be weighted down by all the burdens in the world. She realized what happened to her life when she got a cell and now she doesn't want her daughter to go through all of the madness a cell phone can create. Like most children though; the daughter just sees it as something to gain social status. I don't agree with the writers view on the subject though. I know many people with cell phones, including myself and I believe they are a good thing, they can help when a person is stuck somewhere, just to let someone know you will be late.	*I would say the tone of this text is negative. The author obviously hates cell phones, yet wants one for herself anyways. She has it seems a sarcastic attitude towards it. "My husband called – that was nice" to remind her to get drain cleaner. → sounds sarcastic no?*		*The tone of the writing is that the writer doesn't like the new age of technology and is becoming annoyed. Her annoyance is shown when she writes that someone is always phoning her and the ability to do that is being abused by everyone around her. She talks about how though she works at home, in irony, her daughter's have 5 numbers of how to contact her. Her tone of annoyance is also presented when she tries to figure out how to use her cell phone and it has millions of features she doesn't need. Her use of ironies throughout the article also conveys her annoyance like how she at first thought a cell phone would be great but really its disadvantages are greater than the advantages. Her use of diction conveys her tone with using descriptions of "size of an encyclopedia" for the size of the manual.*		*The tone expressed by the writer in "Cellphone Madness" is critical. The author appears knowledgeable and credible through her high register of language. She writes, "The very essence of her existence is being damaged, and all because I refuse to grant her this vital necessity for health and well-being – a cell phone". (para. 1) Haggert uses a high level of language in her sarcasm to show just how unnecessary cell phones really are. They are not the very essence of the daughter's existence. The author uses parallel construction when she writes, "we could contact her any time we needed her; she could call home when she's going to be late; she would gain instant social status and acceptance among her peers" (para. 2). This rhetorical device is used to emphasize the final point. By writing that a cell phone would bring popularity to the daughter as the most important point, it is obvious that a cell phone is not a necessity. Through the effective use of rhetorical devices, Haggert is able to criticize her daughter's desire for a cell phone.*

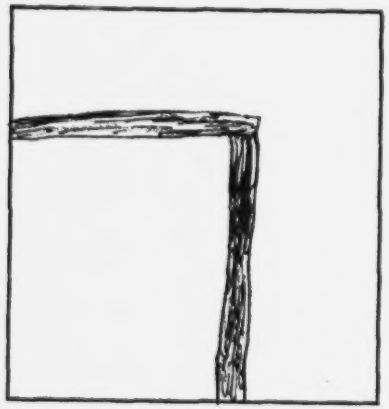
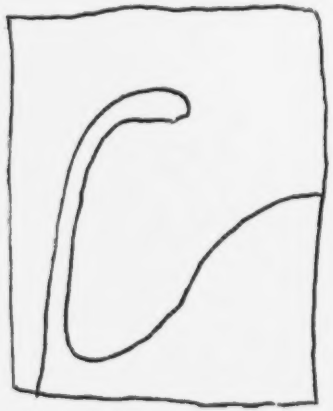
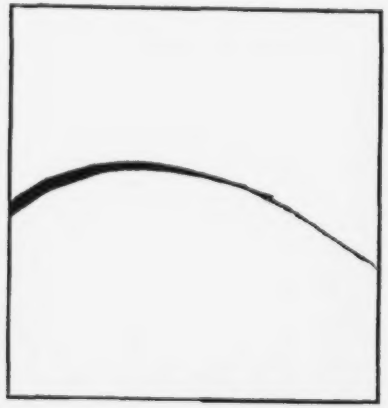
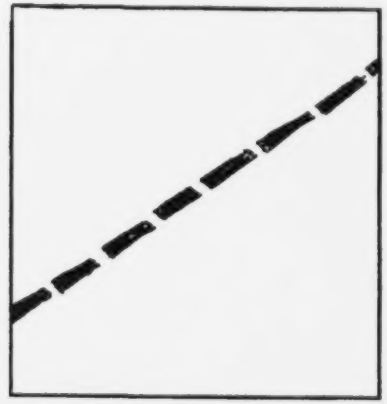
Rationale			
• Response identifies the tone of "Cellphone Madness", but does not refer to the writer's language use or stylistic choices. Score: 0	• Response develops a weak analysis of how the use of sarcastic language reveals the writer's negative tone; limited reference is provided. – *"She has it seems a sarcastic attitude towards it. 'My husband called – that was nice' to remind her to get drain cleaner. → sounds sarcastic no?"* Score: 2	• Response develops a coherent and logical analysis of how irony and diction are used to reveal the writer's annoyance; specific and appropriate references are provided. – *"Her annoyance is shown when she writes that someone is always phoning her and the ability to do that is being abused...in irony, her daughter's have 5 numbers of how to contact her."* – *"Her use of diction conveys her tone with using descriptions of 'size of an encyclopedia' for the size of the manual."* Score: 4	• Response develops an insightful and an in-depth analysis of rhetorical devices (register of language, sarcasm, and parallel construction) work together to reveal the writer's critical tone; careful and thorough consideration of these devices is provided. – *"The author appears knowledgeable and credible through her high register of language. She writes..."* – *"Haggert uses...sarcasm to show just how unnecessary cell phones really are. They are not the very essence of the daughter's existence."* – *"The author uses parallel construction... to emphasize...the most important point...that a cell phone is not a necessity."* Score: 5

You've Got Soliloquy or A Fishing Expedition

Responding to Text 5:	In the box below, use line(s) to represent an idea, feeling, or impression related to either "You've Got Soliloquy" or "A Fishing Expedition".

Student Exemplars

Outcome: 2.3.5

Out of Range	Below Level	At Level	Above Level
			

You've Got Soliloquy or A Fishing Expedition

Responding to Text 5:	**Explain how the direction, shape, or character of the line(s) you have used in the box above communicates your idea, feeling, or impression about "You've Got Soliloquy" or "A Fishing Expedition". You may wish to refer to the examples on the opposite page.**

Student Exemplars (in italics and unedited)

Out of Range	**Below Level**	**At Level**	**Above Level**
Score: 0	**1 2**	**3 4**	**5**
I chose rational and conservative because the piece was telling a story and it was not crazy. The piece was short so it didn't go into to much depth.	*The line I drew reflects on how close Ben is with his family. Ben obviousley is very close and does a lot of things together. How the line gets close (narrows) it represents love and friendship.*	*This line is an example of my feelings from "A Fishing Expedition" by Dianna Di Lello. The line is a representation of my feelings throughout the story. The story started out strong and happy, as signified by a rising, dark thick line. As the idea of the death of "Annie" was presented, the line levelled off and became thinner. Finally, the fact that the grandfather's death was imminent sent the line into a downward slope, becoming less thick as it continued. This line represents the change of happiness to sorrow.*	*The line I have drawn is a visual representation of how over the years our lines of communication have becomes somewhat broken. With the line going in the direction it shows that there will always be communication in one form or another. The dashed line symbolizes that our lines of communication have been somewhat broken. In the article "You've got Soliloquy" it suggests multiple times that although we are "communicating" through the internet it is just not the same. We have become somewhat detached. The conversations have become one sided and not as meaninful. With the advance in technology our ways of communicating are becoming far and wide but as humans we are growing further and further apart.*

Rationale

• Response does not demonstrate a connection between the line technique(s) and a text.	• Response demonstrates a limited understanding of how line technique(s) communicates an idea, feeling, or impression. – *"How the line gets close (narrows) it represents love and friendship."*	• Response demonstrates a clear understanding of how line technique(s) communicates an idea, feeling, or impression. – *"The story started out strong and happy, as signified by a rising, dark thick line."* • Response identifies and clearly explains how a specific feature(s) logically clarifies an interpretation of the selected text. – *"...the grandfather's death was imminent sent the line into a downward slope, becoming less thick..."*	• Response demonstrates a superior understanding of how line technique(s) communicates an idea, feeling, or impression related to the selected text. – *"The dashed line symbolizes that our lines of communication have been somewhat broken."* • Response is perceptive and extends to a broader context. – *"...it suggests...We have become somewhat detached."* – *"...our ways of communicating are becoming far and wide but as humans we are growing further and further apart."*
Score: 0	Score: 2	Score: 4	Score: 5

You've Got Soliloquy

Responding to Text 6: **"Many e-mail writers…are achieving exactly what they set out to achieve: a monopoly on the conversation."**

Evaluate the idea that people prefer to talk rather than listen. Support your evaluation with reference to your own experience.

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
I believe the Idea "we prefer to hear ourselves talk rather than listen" expresses my experience.	*For everyone it's different. Lots of people would rather talk than listen, while others would rather listen than talk. With my experience, there is more listening to others than talking to hear ourselves. If anyone has something to say, or just needs to talk there is almost always someone around who is willing to listen and give their advice on what is being said.*	*I find many people in my grade will e-mail someone rather than pick up a phone. Most of us I do believe prefer hearing themselves talk rather than listen to others. Even if no one is listening. Everyone wants to be heard. But just because your talking doesn't mean everyone is listening. E-mail gives that false sense that people are reading what I'm writing there hearing what I'm trying to tell them when in fact it is as easy as a mouse click to delete a message.*	*The idea that we prefer to hear ourselves talk rather than listen is somewhat true, in my experience. In the past, I've received long e-mails from friends telling stories about themselves that we all know I would not pay attention to in a face-to-face conversation. I've written a few in my lifetime too. It is much easier to make someone listen to you with written rather than spoken word, especially if the story you wish to tell is quite long and all about yourself. I've also had friends take something I'm saying and turn it into something about themselves. I'll admit I've don't that too. For some fascinating reason, humans love to talk about themselves. I would say we definitely prefer to hear ourselves talk rather than listen. Perhaps it makes us feel smarter or more important.*

Rationale

• Response states a position. – *"…the Idea… expresses my experience."* • Response merely re-states the question; no details of personal experience are provided. Score: 0	• Response states a position. – *"For everyone it's different."* • General/vague details of personal experiences are provided to support the position taken. – *"…there is more listening to others than talking…"* – *"…there is almost always someone around who is willing to listen…"* Score: 2	• Response states a position. – *"Most of us I do believe prefer hearing themselves talk…"* • Relevant and logical details are provided to support the position taken. – *"E-mail gives that false sense that people are reading what I'm writing… when in fact it is…easy…to delete a message."* Score: 4	• Response states a position. – *"…is somewhat true, in my experience."* • A thorough exploration of relevant personal experiences is provided. – *"…long e-mails…I would not pay attention to in a face-to-face conversation."* – *"…much easier…with written rather than spoken word…"* • The analysis extends to a broader context and draws a conclusion. – *"…humans love to talk about themselves…rather than listen. Perhaps it makes us feel smarter or more important."* Score: 5

Student Exemplars and

Rationales for the

Process Booklet

Use in conjunction with
Scoring Rubrics

Connecting Ideas 1: **Evaluate the usefulness of the group process in helping you respond to the questions in the *Respond* booklet. Use specific examples to support your response.**

ing to Text

Student Exemplars (in italics and unedited)

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
It was difficult to comprehend what some of the readings were about, especially when trying to connect them with the main topic.	*The group discussion was very helpful in responding to the questions in the booklet. It helped because it provided you with many different points of view and also helped expand your own thoughts about the subject.*	*I found that the group process was very useful to me and to others. I asked questions about the articles that were read, helping me to better understand the article. I got to hear other peoples opinions about the exam and stories within it, making it easier on me to help become less stressed. I also got to hear peoples different point of view about the stories. I heard one of my friends interpretation of a story that was different than mine, which was good so I had a different idea. The one negative thing that can come about from the group work is that I started to second guess myself when answering the "Responding to Text" booklet.*	*The only usefulness that I could find in the group process when it came time to respond to the questions was that it proved the idea that people are slowly losing their ability to communicate properlly. Our group consisted of six people not talking to each other. Any desire to actually talk about what we had just learned was shut-down by stares of disgust all around – as if talking about it would create a discussion, which would in turn create the need to listen, and that seemed undesired. It seems to me that people my age mistakenly believe that receiving answers is better than asking questions and developing your own answers.*

Rationale

• Response provides no evaluation of the usefulness of the group process in responding to the questions.	• Response evaluates the usefulness of the group process in responding to the questions. – *"The group discussion was very helpful..."* • The judgement is supported with generalized reasons. – *"...it provided you with many different points of view and also helped expand your own thoughts..."*	• Response evaluates the usefulness of the group process in responding to the questions. – *"...the group process was very useful to me and to others."* • Specific judgements about various aspects of the group process are clearly explained. – *"I asked questions about the articles that were read, helping me to better understand the article."* – *"I heard one...interpretation of a story that was different than mine...so I had a different idea."* – *"The one negative thing...started to second guess myself when answering the 'Responding to Text' booklet."*	• Response evaluates the negative aspects of the group process and makes insightful connections. – *"The only usefulness...in the group process...was that it proved the idea that people are slowly losing their ability to communicate properlly."* • Response synthesizes ideas to draw a perceptive conclusion. – *"...people my age mistakenly believe that receiving answers is better than asking questions and developing your own answers."*
Score: 0	Score: 2	Score: 4	Score: 5

Connecting Ideas 2 a): **In each of the spaces in the Tic-Tac-Toe frame below, fill in a different word that relates to the theme "Lines". You may use words from your group discussion, the word splash, or any of the selections.**

Student Exemplars (in italics and unedited)

Out of Range

Score: 0

Time	emotions	communication
Designs	History	Artistic
memory	Life	creative

Below Level

1 **2**

lines of communication	lines	Borders
crossing the line	center line	different types of lines
goal crease	on line	comic books

At Level

3 **4**

boundary line	foul line	goal line
full line	crisis line	lavish lines
line ups	fishing line	food line

Above Level

5

horizon line	time line	line-up
skyline	fishing line	lines of communication
offline	fence line	online

Connecting Ideas 2 b): Choose any three words in a line (vertical, horizontal, or diagonal) and explain their relationships to one another.

Student Exemplars (in italics and unedited)

Out of Range	Below Level		At Level		Above Level
Score: 0	**1**	**2**	**3**	**4**	**5**
Communication lets us show our different emotion during the time of our life.	*These words (boarders, center line, and goal crease) are all related because they are boundries. These types of lines will all define an area from another.*		*Boundary line, foul line, and goal line all relate to a soccer game. The three lines when implemented make up a court. The boundary lines are the frame of the court. The foul line is where foul shots are taken from and the goal line is where goals can be made from. If any one line was missing from this system the sport would be much different to play. Rules would change and the sport would possibly become harder to play. If there were no lines at all a court would not exist and the game would become much more difficult. Lines are what make a sport possible to play.*		*Time line, fishing line, fence line ... Time, fishing and fence lines all portray a sense of unreeling, line that you can't exactly see, time for starters, you can't see. You can't see a time line or time like a picture. Fishing line, you can never actually see how far its been unreeled. Lastly, a fence line, always seems to disappear with distance as the poles get smaller and smaller. Another point to add in their relations is that you always know they're there. Like you always know there is time, there is fishing line, and the fence line does carry on, you just can't see how far, wouldn't that be the mystery in them all?*
Rationale					
• Response does not analyze how the three selected words relate to each other.	• Response provides a limited analysis of how the selected words relate to each other. – *"...they are boundries... all define an area from another."*		• Response provides a clear analysis of how the selected words relate to each other. – *"...all relate to a soccer game."* – *"Lines are what make a sport possible to play."* • A logical discussion of the relationship is provided. – *"If any one line was missing...the sport would be much different to play."* – *"Rules would change..."*		• Response provides a superior analysis of how the selected words relate to each other. – *"...all portray a sense of unreeling..."* – *"...you always know they're there."* • Creative connections between abstract and concrete concepts lead to a perceptive conclusion. – *"...wouldn't that be the mystery in them all?"*
Score: 0	Score: 2		Score: 4		Score: 5

Planning 1: In planning your text, complete the chart below. ***Your plan will be assessed on how well your writing variables work together to accomplish the writing task described on page 29.*** **Provide sufficient detail to demonstrate the connections among the writing variables.**

Form

Identify your written form.

- ☐ article (e.g., magazine, newspaper, journal)
- ☐ soliloquy
- ☐ comedy routine
- ☐ memoir
- ☐ essay
- ☐ proposal
- ☐ interview
- ☐ speech
- ☐ script (radio, screen and stage)
- ☑ editorial
- ☐ story
- ☐ commercial
- ☐ parable/legend/fable
- ☐ other

_____ (please specify)

Purpose

to demonstrat the many uses of lines

Central Idea

a line is very useful and is the root of all things

Audience
(must be public)

the Audience is for all ages

Context

what is a line?

how does a line show so much importance?

Below Level	
1	2
Rationale	
• Response describes the writing variables with limited detail. – *"the audience is for all ages"* – *"a line is very useful and is the root of all things"* • Context is misunderstood. • Form does not work logically together with purpose and audience.	
Score: 2	

Planning 1: In planning your text, complete the chart below. ***Your plan will be assessed on how well your writing variables work together to accomplish the writing task described on page 29.*** **Provide sufficient detail to demonstrate the connections among the writing variables.**

Form

Identify your written form.

- ☐ article (e.g., magazine, newspaper, journal)
- ☐ soliloquy
- ☐ comedy routine
- ☐ memoir
- ☐ essay
- ☐ proposal
- ☐ interview
- ☐ speech
- ☐ script (radio, screen and stage)
- ☐ editorial
- ☐ story
- ☐ commercial
- ☐ parable/legend/fable
- ☑ other poem (please specify)

Purpose

To use the theme of lines as a parralel to life and time.

Central Idea

Lines can symbolize many things; life is one of them.

Audience
(must be public)

To a small grade 12 class during English. (Ages 17+18)

Context

In a classroom at a highschool during English class.

At Level	
3	4
Rationale	
• Response describes the variables in detail. • The variables work together to create a functional and congruent plan.	
Score: 4	

Planning 1: In planning your text, complete the chart below. ***Your plan will be assessed on how well your writing variables work together to accomplish the writing task described on page 29.*** **Provide sufficient detail to demonstrate the connections among the writing variables.**

Form

Identify your written form.

- ☐ article (e.g., magazine, newspaper, journal)
- ☐ soliloquy
- ☐ comedy routine
- ☐ memoir
- ☐ essay
- ☐ proposal
- ☐ interview
- ☒ speech
- ☐ script (radio, screen and stage)
- ☐ editorial
- ☐ story
- ☐ commercial
- ☐ parable/legend/fable
- ☐ other

(please specify)

Purpose

To bring a humouristic edge to the lines that we cannot cross while picking up women.
To entertain by making cheap jokes at men.

Central Idea

What to do and what not to do while picking up women. What lines we cannot cross! (humour, not serious) Addressed to men, written for women.

Audience
(must be public)

- Teenagers, both male and female
- age 18
- Winnipeg, MB
- single, or dating
- classroom

Context

In a classroom, listening to a speech. Surrounded by friends and familiar faces.

Above Level 5
Rationale
• Response describes all writing variables in specific detail. • Variables contribute to an authentic, creative, and congruent plan.
Score: 5

Planning 2: Identify one idea or piece of information you plan to use to develop your written text, and explain how it will be useful.

Student Exemplars (in italics and unedited)

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
"Until I have fading shades of mama!" *This line could possibly mean anything if you think of it. Her mother could be sick and not make her daught moccasins, or her mother could of gone on a trip.* *It could also mean her mother died. But once you get thinking of all the possible outcomes of what could of happened to her mama it could be just about anything.*	*Borders are lines on a map is an idea I like because it allows me to write about a relevant issue and something I believe in. It will provide a focus for my text or it is a good example of the message I will be trying to convey.*	*I have chosen to write a speech about the Myths and Facts for picking up women. How to pick young women up and how to act and talk without crossing the line. I will be taking a humourous side in hopes of keeing to reader, or in this case, my audience interested and entertained. I think that I have experience, both personally and through friends about the lines that men often cross. I want to apply it to poke fun at the dating life. I think that most people can relate. Also, speeches allow for audience interaction. This will also allow room for improv where needed. Speeches allow you to really express the way you feel. I will really be able to portray that connection by using a speech.*	*An idea that I have selected for this writing task is the situation of rival towns competing for an unknown prize offered by a mysterious outsider. Fables are often based upon revealing the vices of man by placing him in a situation whereby he must overcome a prejudice or long-held belief. The theme of "lines" holds many ideas about how society defines itself and communicates to others. The contrast between the two towns will highlight the need for cooperation and the potential dangers if people are unwilling to venture beyond their familiar and secure cultural boundaries. Since Sparta and Athens in ancient Greece, it has been interesting to monitor two neighbours with differing ideologies.*
Rationale			
• Response provides no explanation of how the selected idea ("Until I have fading shades of mama.) will help develop the text. Score: 0	• Response provides a limited explanation of how the selected idea (borders) will help develop the text. – *"...will provide a focus for my text..."* – *"...allows me to write about a relevant issue..."* Score: 2	• Response provides a logical and specific explanation of how the selected idea (personal experience) will develop the text and how it is appropriate for the writing variables. • The idea of the usefulness of humour is clearly articulated. – *"...taking a humourous side...my audience interested and entertained."* – *"...poke fun at the dating life."* – *"...most people can relate."* Score: 4	• Response provides a perceptive explanation of how the (competing rival towns) will help develop the text. – *"The contrast between the two towns will highlight the need for cooperation and the potential dangers if people are unwilling to venture beyond their familiar and secure cultural boundaries."* • An insightful connection to form is made. – *"Fables are often based upon revealing the vices of man..."* Score: 5

Reflecting 1: Create <u>two or more titles</u> for your text. Identify the one that is most appropriate for your text and explain why.

Student Exemplars (in italics and unedited)

Out of Range Score: 0	Below Level 1 2	At Level 3 4	Above Level 5
Where do we draw the line?	*<u>Broken line</u>: I think this title his very appropriate for the story because when the famili goes on the fishing trip the line breaks and the father falls in the water. He later on gets killed to death by the shark they had on the hook.* *<u>A fishing trip</u>: It's a pretty lame title but explains from the start what kind of story your going to read. It's just a little to broad of a title to use so BROKEN LINE it is.*	*Two titles that I have created are "What's My Line? and "What's your line?" Both are very similar yet, that one word makes all the difference. I feel "What's Your Line?" is more appropriate because the reader can then identify with the text completely. They can apply what is being said to them personally. When "my" is put into the title it right away is saying this about me so listen. In all, "What's your line" is a better title for my text because it involves the reader more fully.*	*LINEAR EMOTION* *LINE OF SANITRY* *LINEAR INSANITY I think linear insanity is most appropriate for my text because I love exploring contradictions & oxy-morons, and my writing often reflects that desire. Throughout my piece I try to express the insanity that accompanies decision making and life choices. I allow myself to embody the piece and fill it with my emotions and ideas—one being that we are constantly trying to apply rules and guidelines to situations too complicated for such things. We try to simplify emotional situations and linear situations that are much easier to comprehend. However, this just produces more insanity—hence "LINEAR INSANITY".*
Rationale			
• Response provides no explanation of the selected title. Score: 0	• Response includes two titles. • A limited explanation of why one title is appropriate for the text is provided. – the title is what the story is about *"...the line breaks and the father falls in the water."* Score: 2	• Response includes two titles. • A clear and relevant explanation is provided of why the selected title is appropriate for the text, in terms of its effectiveness for the audience. – *"I feel 'What's Your Line?' is more appropriate because the reader can then identify with the text completely. They can apply what is being said to them personally."* – *"When 'my' is put into the title it right away is saying this is about me so listen...it involves the reader more fully."* Score: 4	• Response provides an insightful explanation of the selected title. – *"...I love exploring contradictions & oxy-morons..."* – *"...I try to express the insanity that accompanies decision making and life choices."* – *"We try to simplify emotional situations and linear situations that are much easier to comprehend. However, this just produces more insanity—hence 'LINEAR INSANITY'.* Score: 5

Reflecting 2: From the list below, select (☑) an appropriate strategy or device that you would use to enhance your text for publication or presentation:

- ❑ layout features (e.g., sidebars)
- ❑ photographs
- ❑ illustrations
- ❑ graphs and tables
- ❑ font style/size
- ❑ special effects
- ❑ sound effects
- ❑ other strategy or device
- ❑ posters
- ❑ props
- ❑ slides

.....
(please specify)

Explain what impact or effect you hope to achieve by using the strategy or device you have selected.

Student Exemplars (in italics and unedited)

Out of Range	Below Level	At Level	Above Level
Score: 0	1 2	3 4	5
– *Show a portion of a game that is rather dull in excitement value* – *play hockey music in background of presentation* – *show a diagram of the proposed changes.*	*I would use a poster because it would show perfectly what my story is about if I put a man of it with many sharks around him ready to get him. What I hope to achieve doing this poster is give the viewers a chance to see what was going to happen later on in the story.*	*To enhance my written text I would use font style and size to exagerate my powerful words. For example: I would make the word yours a certain way, so that every time you read it it never changes, making like it like you. The word exciting I would make big and flashy, then to contrast make the word mundance "normal" or boreing. More words throughout my poem could be enhanced. Therefore, to further my text I would use font and style along with size to emphasize certain words in my poem.*	*It's definitely interaction. You've got to play off your audience. Add comments in if the audience is liking something. For example, if someone is laughing particularly hard something like "She knows what I mean." could help loosen everyone else up. Facial expressions, voice tones. It's a show up there when you're giving a speech. Your audience has to really know that you mean it. They should feel the same way. Winking elaborate mouvements get your audience energized, and that's what makes it good. Improvisational skills are necessary for audience interaction. If they feel involved, or are touched specifically through what you say, you're really creating something fun.*
Rationale			
• Response lists three strategies but provides no explanation of the impact of using these. Score: 0	• Response identifies a device. – *"I would use a poster..."* • Only a limited explanation of its impact is offered. – *"...give the viewers a chance to see what was going to happen later on in the story."* Score: 2	• Response identifies a device. – *"...font style and size..."* • A clear and specific explanation of its impact is provided. – *"...I would make the word yours... so that...it never changes..."* – *"The word exciting I would make big and flashy..."* – *"... then to contrast make the word mundance 'normal' or boreing."* Score: 4	• Response identifies a strategy. – interaction with the audience • A perceptive and precise explanation of the stragegy's impact is provided, revealing a superior understanding of the form and audience. – *"It's a show up there when you're giving a speech."* – *"Winking elaborate mouvements get your audience energized, and that's what makes it good."* – *"If they feel involved, or are touched...you're really creating something fun."* Score: 5

Overview of Exemplar Scores for Written Task:

	Writing Task			
	Ideas	Organization	Language Use ...	Grammar ...
Exemplar #1 Pragmatic	4	4	4	4
Exemplar #2 Aesthetic	3	3	3	3
Exemplar #3 Pragmatic	5	5	5	5
Exemplar #4 Aesthetic	5	5	5	5
Exemplar #5 Pragmatic	2	3	2	3
Exemplar #6 Aesthetic	2	3	2	2

The maximum score for each of the above items is 5.

Exemplar #1
Pragmatic

1 hour

Day 4

Writing the Final Copy and Proofreading 40 marks

Your central idea, purpose, audience, context, or form may have changed in the process of planning, drafting, and revising your text.

Record your writing variables below, **even if you have not made any changes** to your original chart on page 32.

Your final copy will be assessed in relation to the writing variables you identify below.

Central idea: "We should use lines to connect rather than divide"

Purpose: To demonstrate or illustrate my belief that we can achieve more if we work together.

Audience: Evaluator (public)

Context: Current Events?

Form: Editorial

Your final copy is to be written in **black or dark blue ink** on the following pages.

Final Copy

40 marks

Title: ~~[illegible]~~ Where do we draw the line?

What seperates us as groups of people; beliefs, ethnicity, distance? Right now in the world there is a major conflict brewing as one nation salivates at the prospect of war and what it will do for them apparently without giving a second thought as to whether a peaceful solution can be reached. It is thier belief that a line must be drawn, that action must be taken, that war is the answer. Well, hasn't it always been?

What divides us as groups of people geographically? Lines on a map called borders which seperate one country from another. Depending on which side of a particular line you are born ~~of~~ you may become a muslim, a christian or a Jew. You might be raised to hate those on the other side of that line or those who live within a particular line for that reason alone. That line may also determine ones view of the world. For example; if you were born in a third world country and lived a life of poverty and opression you might bear some resentment towards those who live in a country where their most pressing concern is not if they will starve to death or die of aids or malnutrition, but whether they are popular or if they have enough money to buy the shoes they want.

One reason the lines are in place is to seperate us so as to better reinforce the us ~~vs~~ VS them mentality that a government requires to

maintain order and obedience in its military. I imagine its easier to pull a trigger when you're shooting at "the enemy" rather than someones husband or brother, father or son, a person born within a particular line. So often conflict arises because the parties involved don't understand or just don't care about things like compassion, truth and what's good for everyone not just the few. In closing I would just like to add that for too long lines have been used to seperate the people of this world, whether those lines be borders, religious or political differences or "racial barriers". Perhaps we can usher in a new age where our children and thier children can live in peace, when we begin to use liner to connect, rather then divide.

Rationale for Exemplar #1
Pragmatic

Writing Task

Ideas

Rationale: **Score: 4**

- Response develops a text that is clear and appropriate for the central idea.
  - "What seperates us as groups of people; beliefs, ethnicity, distance?"
- Ideas are appropriate in reaching a conclusion that supports the stated purpose.
  - "Depending on which side of a particular line you are born on you may become a Muslim, a Christian or a Jew."
- Thoughts and feelings are consistent in creating an overall effect.
  - "...for too long lines have been used to seperate the people of this world..."
  - "Perhaps we can usher in a new age..."

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 4**

- Response includes an overall structure to achieve the stated purpose.
  - Use of opening question to form the structure.
  - Clear introduction, body, and conclusion that explore problem/solution.
- Transitions provide coherence and unity.
  - "One reason the lines..."
  - "Perhaps we can usher in a new age..."

Language Use and Arrangement

Rationale: **Score: 4**

- Response uses effective language choices.
  - "...as one nation salivates at the prospect of war..."
  - "...easier to pull a trigger when you're shooting at 'the enemy' rather than someones husband or brother..."
- Diction is specific and effective.
  - "...usher in a new age..."
- Ideas are juxtaposed for impact.
  - "...a life of poverty and opression..." versus "...whether they are popular or if they have enough money to buy the shoes they want."
- A strong, consistent voice is established and is appropriate for the writing variables.

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 4**

- Response demonstrates capable control of the written conventions of language.
- Errors on occasion may detract from the impact of the text, but they do not affect the meaning.
  - "rather then"
  - "ones view"
  - comma errors

Exemplar #2
Aesthetic

1 hour

Day 4

Writing the Final Copy and Proofreading 40 marks

Your central idea, purpose, audience, context, or form may have changed in the process of planning, drafting, and revising your text.

Record your writing variables below, **even if you have not made any changes** to your original chart on page 32.

Your final copy will be assessed in relation to the writing variables you identify below.

Central idea: Life can be symbolized in many different ways.

Purpose: To use the theme of lines as a parallel to life.

Audience: To a small grade 12 class - ages 17-18.

Context: In a classroom at a highschool during English class.

Form: Poem

Your final copy is to be written in **black or dark blue ink** on the following pages.

Final Copy

40 marks

What's Your Line?

Draw your line here,
start your life.
Be careful what you create.
For, lines can go on forever... or not.
Find out and wait.

Make your line soley yours;
drawn to suit only you.
Chose the direction and course it creates;
it's really all up to you.

Lines can be exciting or,
perhaps a tad mundane.
All have style and purpose,
no two are the same.

Goals are set before you,
like the pencil in your hand.
You decide to meet the line or,
cross it if you can.

See your reflection in the
line that you have designed.
Be strong, and proud, as...
life goes on.
You left your mark behind.

Living in line can be hard,
but here's the bottom line.
Reflect on how you drew yours.
Did you go outside the lines?

The finish line is drawing near,
coming closer into view.
You create the line you make,
In the end, it's up to you.

Rationale for Exemplar #2
Aesthetic

Writing Task

Ideas

Rationale: **Score: 3**

- Ideas are somewhat clear and are appropriate for the audience and purpose
  - "Make your line soley yours…"
  - "See your reflection in the line that you have designed."
- Thoughts and feelings are somewhat simplistic.
  - "Lines can be exciting…"
  - "Goals are set before you…"

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 3**

- Some logical sequencing of ideas from the beginning to the end is achieved.
  - "Draw your line here, start your life."
  - "Make your line solely yours…"
  - "Goals are set before you…"
  - "The finish line is drawing near…"
- Internal organization of the stanzas (number and length of lines) provides some variety.

Language Use and Arrangement

Rationale: **Score: 3**

- Language choices are clear but simple and lack variety.
  - "Find out and wait."
  - "…no two are the same."
  - "…cross it if you can."
- Rhythm is inconsistent.
- A clear, appropriate voice is established and maintained.
  - "You create the line you make. In the end, it's up to you."

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 3**

- Response demonstrates some capable control of the written conventions of language, considering the length of the text.
- Spelling and punctuation errors do not affect the meaning, but detract from the impact of the text.
  - "…soley yours…"
  - "Chose the direction…"
  - "Be strong, and proud, as…"
  - "…meet the line or…"

Exemplar #3
Pragmatic

Day 4

1 hour

Writing the Final Copy and Proofreading 40 marks

Your central idea, purpose, audience, context, or form may have changed in the process of planning, drafting, and revising your text.

Record your writing variables below, **even if you have not made any changes** to your original chart on page 32.

Your final copy will be assessed in relation to the writing variables you identify below.

Central idea: The steps to follow to pick up women, to assure that men do not cross the line. Addressed to men, written for women.

Purpose: To entertain, by being able to laugh at oneself or situations.

Audience: Although written to men, it is for women Winnipeg Manitoba, age ≈18. Single women - most effective

Context: In a classroom, around friends.

Form: Speech

Your final copy is to be written in **black or dark blue ink** on the following pages.

Final Copy

40 marks

Title: WOMEN: The Secret Art.

Picking up women is an art form. And I should know, because I am clearly a woman. I'm sure you've heard on numerous occasions, that, "There are plenty of fish in the sea!" And while this may be true, no one wants the anchovies. So throw those stinky little fish back, because I have the fool proof guide for picking up women that all of you men can use. All you need to do is make sure you don't cross the line!

STEP 1 → INITIAL ANALYSIS

Your first job is to analyze the situation. Think boys! I know it's hard, but trust me,

it'll pay off. So ask yourself; "Where am I?" and "Is this an appropriate place to pick someone up. If your answer is a club or a social, you're good to go. But boys beware! Put those hormones back in the closet if your answer is a funeral or a family function.

STEP 2 → SECONDARY ANALYSIS

Presuming you're in an easy going atmospher like a club, you're ready to move on. Your next step is to check her current situation. If she's got a wedding ring on, STAY BACK! Also check for large muscled boyfriends who may be lurking in the corner waiting for disturbers like you. Keep in mind, maybe the boyfriend looks small, but it's

likely that he has larger or ill-tempered friends! Another highly successful strategy is to "ASK AROUND". It may sound simple, but if a friend knows this babe, you may be able to get hooked up with a direct introduction. You may also learn that she's your best friend's cousin's girlfriend, in which case, back down!

STEP 3 → BEAUTIFYING PROCESS

How you look is important when meeting anyone ... especially women! Try my check list to see if you're clear for step 4.

1) check clothing for rips and stains.

2) check teeth for icky food residue.

3) check your breath. (You are going to be talking to her afterall.

4) check your hair. (because the first impression may be your last.)

Get a friend (female if possible) to verify this for you. If these things are all good, you're ready to introduce yourself champ.

STEP 4 ▶ THE INTRODUCTION

By now you friends are probably encouraging you to go try the latest pick-up line like; "Hey Baby, you must be tired, because you've been running around in my mind all night." I highly suggest you don't! First of all, don't call her baby, and secondly, there's no way that line is going to get you anywhere. Instead, be straight with hers. Tell her you've

been noticing her all night and thought you'd come introduce yourself. I repeat: AT NO POINT should you call her "Baby."

STEP 5 ~~D~~ SMALL TALK

If you were able to introduce yourself successfully without talking down to her, then you're ready for small talk. Proceed with caution. Ask non-offensive questions, and <u>listen</u> to her answers. Try "Where are you from?" or "What are you celebrating tonight?" Resist telling her what a babe she is, because she's heard it a thousand times, and it's getting old. If you insist on a compliment, be sincere. Although I wouldn't worry about it. Your body language does all

the talking for you. (Men are so easy to read)
(Note: Avoid conversation topics such as: your car, other women.. or the size of her breasts)

STEP 6 → LEAVING YOUR MARK

By now, things are going smoothly, and it may be time to wrap it up before you mess things up. Ask if she'd like to grab coffee sometime. If she accepts; WONDERFUL! If not, this means you did something wrong, so keep practicing. Now evacuate the battlefield!

By now you should be swimming in pools of beautiful women everywhere. You've a natural, Romeo. But be remember, this is an art form that requires good judgement. So get familiar using that

lamp on your neck. And believe me when I say it'll be worth it. Who knows, maybe you'll become suave enough to pick me up someday!

Rationale for Exemplar #3
Pragmatic

Writing Task

Ideas

Rationale: **Score: 5**

- Ideas are original, sustain interest, and effectively achieve the stated purpose.
  - "Picking up women is an art form."
- Thoughts and feelings are interrelated in creating an overall effect.

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 5**

- A distinct macro organizational structure is present.
  - Step 1, → Step 6
- Ideas are artfully integrated.
- Excellent use of transitions provide coherence.
- The introduction and conclusion are superior and work to create a unified whole.
  - "I have the fool proof guide for picking up women…"
  - "…maybe you'll become suave enough to pick me up someday!"

Language Use and Arrangement

Rationale: **Score: 5**

- Language choices are superior for the writing variables and voice is distinct and effective.
- Precise, powerful, and creative diction/syntax are used.
  - "If your answer is a club or a social, you're good to go. But boys beware! Put those hormones back in the closet if your answer is a funeral or a family function."
- A sophisticated and original arrangement of ideas is used for effect.
  - Steps 1–6 with headings

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 5**

- Response demonstrates a skillful control of the written conventions of language.
- Occasional errors do not affect the impact of the text.

Exemplar #4
Aesthetic

1 hour

Day 4

Writing the Final Copy and Proofreading 40 marks

Your central idea, purpose, audience, context, or form may have changed in the process of planning, drafting, and revising your text.

Record your writing variables below, **even if you have not made any changes** to your original chart on page 32.

Your final copy will be assessed in relation to the writing variables you identify below.

Central idea: Two towns are forced to see that their rival ideologies will bring about their downfall.

Purpose: The purpose is to warn of the dangers of cultural boundaries

Audience: A public audience; fellow students, for example.

Context: Towns compete for a prize, but cannot overcome their limitations.

Form: Myth/Fable

Your final copy is to be written in **black or dark blue ink** on the following pages.

Final Copy

40 marks

Title: The Round Box

For hundreds of years, on the island of the Crasult Nation, ideologies had clashed. Springing from the first peoples to explore the land, two rival communities had risen up. On opposite coast of the island, the towns of Motucin and Aiomin existed as shadow and sunshine.

In Motucin, children were raised and educated to inherit the profession that their parents had learned. Carpentors and lawyers, taxi-cab drivers and dentists, all of their destinies were pre-determined.

Tall towers and cold cement formed an impressive urban goliath. City hall stood as the nerve center of the metropolis, as hundreds of ant-like civil servants rushed to and from their offices with files and reports to process. The dwellings in this community looked very much alike, all being beige, two-story buildings with distinct doors and windows and well-manicured lawns.

Proud of the booming economy and entrenched social structure they had developed, the citizenry of Motucin found no reason to change their lifestyle. They looked down upon the inhabitants

of Aconin with contempt, considering them "unruly" or "lacking the discipline and common sense to succeed in business."

For their part, the Aconinians revelled in this distinction. They enjoyed separating themselves from their "high-strung" counterparts through socializing and throwing wild festivals where music and dancing went on through the night.

The town was extremely beautiful and each neighborhood was unique. Vast gardens and orchards were a favorite destination for people celebrating any of the numerous public holidays.

Wandering through any of the marketplaces one would have noticed a distinct array of cultural backgrounds present in the paintings, sculptures, instruments, and carvings that could be purchased at any stall or ramshackle hut.

One such person, known simply as Crosop at his home, who had come to the island, had done so merely due to fate. On a cross-continental flight, his plane had been forced to land in Moturin for emergency repairs. After spending several days touring the grand offices and warehouses of the city, he had made the trek across mountains and valleys to reach Aconin. Impressed by the positive qualities of both cities, he became

confused and disgusted with the desdain that the two societies felt for one another.

During his journey back to Motucin to board a new plane he travelled on an Aconinian caravan, a series of horse-drawn carriages. The trip was a peaceful one until he noticed a train speeding toward them in the distance. The caravan halted just in front of the tracks. Crosop was bewildered to see that the train too was coming to a stop. The engineer and several of the Motucin occupants climbed down and approached the caravan. Ce number of the drivers went out to confront them while Crosop followed behind.

"What are you fools doing?" the engineer yelled. "This is the Motucin half of the island."

"We were only attempting to harvest fruit in the next valley," the head driver replied calmly. "As well, this gentleman is looking to fly home," as he pointed toward Crosop.

The engineer and several of his passengers let out exasperated sighs. Crosop felt a distinct uneasiness and realized that the very notion that he had associated with the Aconinians created hostilities in the faces of the Motucins. Intervention was clearly necessary to avoid a physical conflict. Lost in his

labyrinthine thoughts, he emerged to hear the two parties bickering as to who should proceed and who should stop wasting their time on foolish projects. Other men were attending to the horses, who had been spooked by the train.

"Listen," Crosop shouted, holding up a small box, ornately decorated with gold and silver leaf. "I can see we will not reach an agreement here today. To avoid any fighting, I offer this challenge. Each town shall create a work of art which best symbolizes the spirit of its citizens. That which I judge to be superior will be awarded the wisdom contained in this box." As he dictated the terms of the competition, Crosop rolled the eyes of both parties begin to sparkle as though they had been ignited with tiny fireworks. The occupants of both the caravan and the train dispersed to their vehicles and sped home.

News of the contest quickly spread, for each town was more determined to emerge triumphant over their rival than to obtain the mysterious contents of the box.

In Mokucin, the citizenry promptly assembled to gather ideas. The meeting was brief, for the lone idea to emerge was the decision to construct a magnificent pyramid which would showcase the town's

strength, stability, and belief in tradition.

The Acominians were not so hasty. After all, how could the rigid Matucins create something more beautiful than those of the city in which art and culture prospered? "The contest plays right to our advantage," was the common belief. Thus, it was decided that each person would create their own sculpture and a representative would be chosen for the city.

Yet Crosop had been deadly accurate in his prediction. He journeyed between the sparring towns to monitor their progress, and noticed a disturbing trend.

In Matucin, arguements about how the project had stalled construction. Various designs were approved and then reworked.

The Acominians worked day and night, an unusual behavior for them, and as a result, festivals were cancelled and parties were called off. The marketplaces fell silent as people locked themselves indoors. The obsession with the contest wilted the flowers and saw fountains run dry, monuments to the neglect they now experienced.

A month passed. Crosop sent word to the mayor of Matucin and the governing council in Acomin that they would meet to determine a winner.

In the valley where the competition had commenced, Crosop called for the two projects to be brought forth. Ashamed and exhausted, both groups announced that they had no entry to present. A silence fell over the crowd. Crosop stepped down from his podium and approached the gathering.

"When will you learn? You all possess great abilities, but your limitations have led to this downfall. To Motucin, I say that your lack of passion for craftsmanship delayed your work. You have wasted all of your time arguing over who should lead, and now you have nothing. Acominians, you displayed wonderful desire and creativity, but you were unable to organize those talents. You as well have failed."

With those words, Crosop dropped the box, turned, and walked away. A man from Motucin opened the box to reveal a small piece of paper. On it, the words "Motucin" and "Acomin" had been rearranged to spell a single word: "COMMUNICATION".

"Learn to share your thoughts," Crosop called back. "If you work together, no line shall ever divide you."

Rationale for Exemplar #4

Aesthetic

Writing Task

Ideas

Rationale: **Score: 5**

- Ideas are original, sustain audience interest, and create an overall effect.
  - "…the towns of Motucin and Acomin existed as shadow and sunshine."
  - "A man…opened the box to reveal a small piece of paper. On it, the words 'Motucin' and 'Acomin' had been rearranged to spell a single word: 'COMMUNICATION'."

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 5**

- A distinct overall organization is used with impact and effectively achieves purpose.
  - "For hundreds of years…"
  - "One such person…"
  - "During his journey…"
  - "With those words…"
- The contrast between the two cities is effective, juxtaposed throughout the text, and creatively reinforces the central idea.
- Transitions are varied and artfully integrate ideas.
  - "For their part ..."
  - "'Listen', Crosop shouted…"

Language Use and Arrangement

Rationale: **Score: 5**

- Language choices and arrangement of ideas are superior.
- Diction is precise and creative; syntax is polished and varied.
  - "Tall towers and cold cement formed an impressive urban goliath."
  - "…noticed the eyes of both parties begin to sparkle as though they had been ignited with tiny fireworks."
- A polished characterization of the natures of the rival cities is achieved.
- A distinct voice is established for the narrator as well as for Crosop.

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 5**

- Response demonstrates a skillful control of the written conventions of language.

Exemplar #5
Pragmatic

1 hour

Day 4

Writing the Final Copy and Proofreading 40 marks

Your central idea, purpose, audience, context, or form may have changed in the process of planning, drafting, and revising your text.

Record your writing variables below, **even if you have not made any changes** to your original chart on page 32.

Your final copy will be assessed in relation to the writing variables you identify below.

Central idea: what are lines

Purpose: to explain use of lines

Audience: any one

Context:

Form: artical

Your final copy is to be written in **black or dark blue ink** on the following pages.

Final Copy

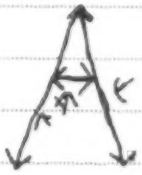
40 marks

Title: Between the Lines

what is a line? When you think about it everything around you uses a line in one way or another.

The way I'm writing this artical is on lines that guide my eyes to write in a straight line. IF I didn't have lines to follow my writing would be all over the place making it hard for the reader to follow.

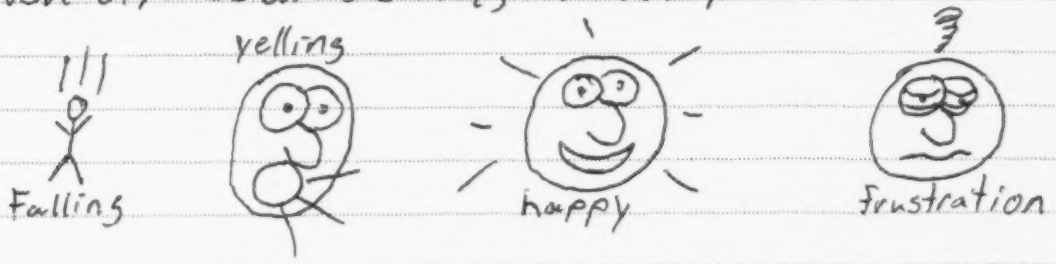
A line is the basic starting point of any shape or writing. when you draw or write you are taking a line and shaping it in such a manner to create shapes. Lets take a look at the letter A:



The letter A is made of 3 straight lines at different angles in which the english interperet as a letter.

Lines are also used in designs. every thing around you started with a line.

A line in art can do much more. Lines can express feeling and emotion. Lines can even express an action, for example:



Using lines in familiar shapes can cause feeling from the drawing. A line can also be symbolic, like a string of words is also known as a "line". A simple line in a blank surrounding could stand for lonlyness, A croked line could stand for frustration and a smooth line could staind for relaxation.

There are millions of uses for lines and I have barly scratched the surface. Ever since man first drew in the sand with a stick to todays complex writing and drawing, the ~~discovery~~ discovery of lines is the ~~grea~~ greatest discovery of all.

Rationale for Exemplar #5
Pragmatic

Writing Task

Ideas

Rationale: **Score: 2**

- Response provides generalized ideas which have a limited effect on the audience and for achieving the stated purpose.
  - "When you think about it everything around you uses a line…"
  - "A line in art can do much more."
  - "There are millions of uses for lines…"

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 3**

- Response includes some overall organizational structures (writing includes a beginning, middle, and end).
  - "What is a line?" → "A line is…" → "…the discovery of lines is the greatest discovery of all."
- Some micro-organization is evident, but paragraphs are not developed and transitions are weak.
- Introduction and conclusion are functional.

Language Use and Arrangement

Rationale: **Score: 2**

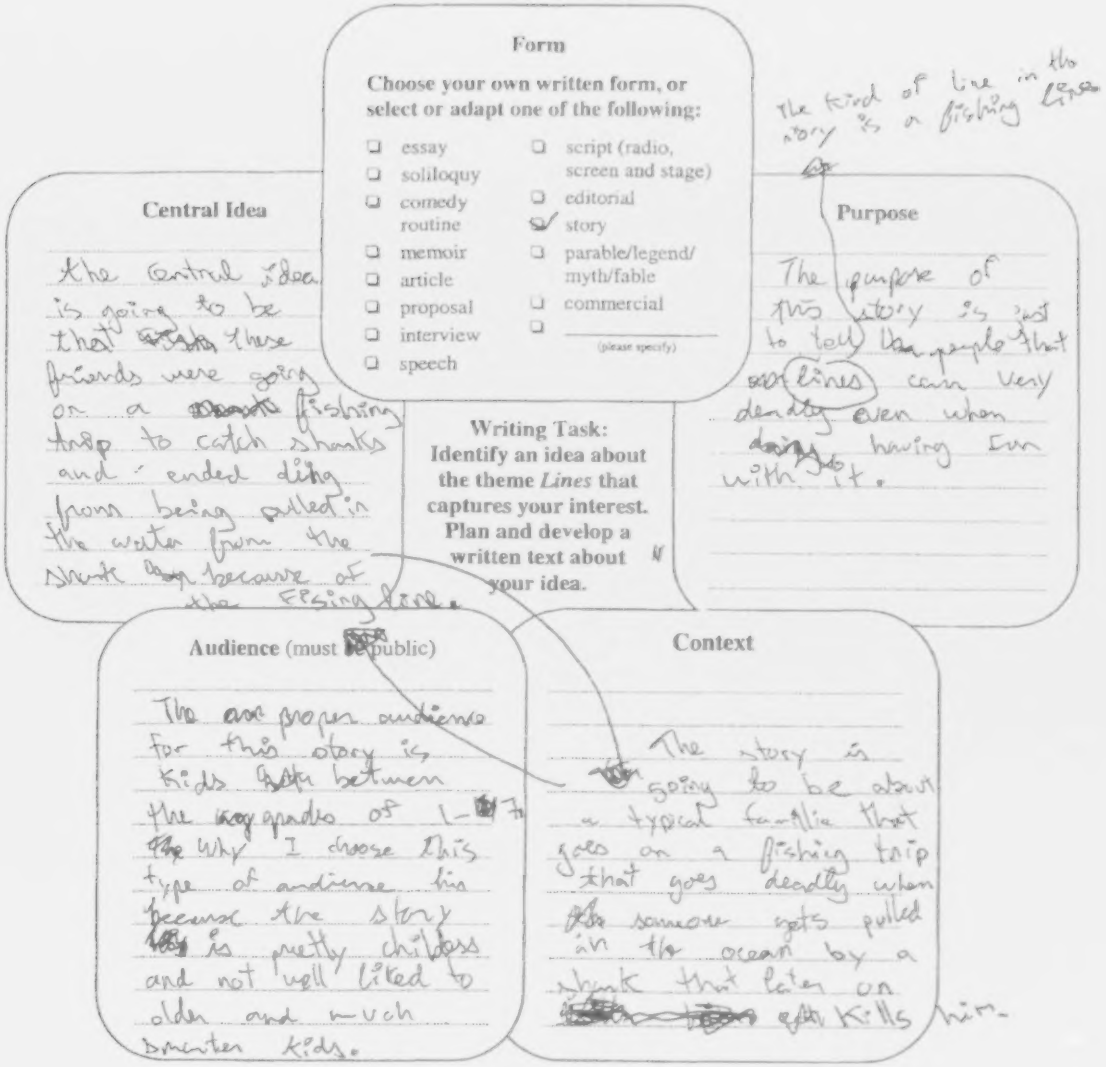
- Language choices and arrangement of ideas are ineffective.
- Diction is at times unvaried/repetitious.
  - "Using lines…can cause feeling…"
  - "…every thing around you started with a line."
  - "Lines can…"
  - "…line could stand for…"
- Sentence variety is lacking.
- Voice is immature, although conversational in tone.

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 3**

- Response demonstrates a somewhat capable grasp of the written conventions of language, considering the length of the text.
- Errors detract from overall impact but do not affect the meaning.
  - "Lets"
  - "english"
  - "interperet", "croked", "lonlyness", "barly"
  - "...in designs. every thing around you started..."

Exemplar #6
Aesthetic


Form
Choose your own written form, or select or adapt one of the following:
essay
soliloquy
comedy routine
memoir
article
proposal
interview
speech
script (radio, screen and stage)
editorial
story
parable/legend/ myth/fable
commercial
(please specify)
The kind of line in the story is a fishing line
Central Idea
the central idea is going to be that these friends were going on a fishing trip to catch sharks and ended dieing from being pulled in the water from the shark because of the fishing line.
Writing Task: Identify an idea about the theme Lines that captures your interest. Plan and develop a written text about your idea.
Purpose
The purpose of this story is just to tell the people that lines can very deadly even when having fun with it.
Audience (must be public)
The are proper audience for this story is kids between the ages of 1-7 Why I choose this type of audience is because the story is pretty childess and not well liked to older and much smarter kids.
Context
The story is going to be about a typical familie that goes on a fishing trip that goes deadly when someone gets pulled in the ocean by a shark that later on kills him.

Day 4

Writing the Final Copy and Proofreading 40 marks

Your central idea, purpose, audience, context, or form may have changed in the process of planning, drafting, and revising your text.

Record your writing variables below, **even if you have not made any changes** to your original chart on page 32.

Your final copy will be assessed in relation to the writing variables you identify below.

Central Idea: _____

_____

Purpose: _____

Audience: _____

Context: _____

Form: _____

Your final copy is to be written in **black or dark blue ink** on the following pages.

Final Copy

40 marks

Title: Broken Line

The week was finally over, no more work for the parents, just plain fun over the much awaited weekend to go fishing with their 2 kids. Tom and Steph couldn't believe it the day was finnaly going to happen after many broken promises the trip was still on. The where abouts where they were going to stay was at the five star lodge with a ocean view situated near in Virginia.

As soon as Tom and his sister got home they immediatly started packing their supplies for the big fishing trip for sharks. This would be the familys first ever trip anywhere, no wonder the kids were so exited. The reason for that

was because John usually worked 7 days a week, 12 hours a day just to keep up with the demand of his own computer company that made programs for even bigger companys to keep them up to date technologic wise.

After everything was packed up the family started it's 6 hour drive to Virginia were thousands of sharks live in these waters. This part of the ocean was strickly for fishing, no surfing no nothing else. The reason for that is because in the recent years there were too many deaths due to the extremely big white shark that can reach up to 50 feet long. Once they the happy family went to their room to get some much anaited sleep to have has much energy as possible for the next day.

Once 7 o'clock John, Beth, Tom and Steph were full of energy and ready to capture some huge sharks. All prepared with their gear (extra long fishing line, boat to rent, safety jackets and a few more necessities) to go off shoar to start fishing. Everyone took their turns throwing in their lines to hopefully catch something. Suddenly John felt something tug his line. John right away pulled the fishing rod upward to get stuck in its mouth. It worked after finaly 6 hours of nothing the struggle started to get the white shark on the boat safely. After about 30 minutes of thugging the shark was near the ~~boat~~ boat and almost completely out of energy, or at least they thought but all of a sudden the white

shark pulled so hard to get away of the boat that it made the line break and made John fall into the water filled with sharks. John was fighting for his life not giving up when the shark tried to take him under by his legs. The fight was done and John was devoured to pieces by the extremely mad shark.

The family couldn't believe it, the first ever trip together and it turned deadly The 3 people left on the family had to suffer for the rest of their lives thinking of what they could have all because of a broken line.

Rationale for Exemplar #6
Aesthetic

Writing Task

Ideas

Rationale: **Score: 2**

- Ideas, thoughts, and feelings are superficial and generalized and have a limited effect.
  - "...the familys first ever trip anywhere..."
  - "...there were too many deaths due to the extremely big white shark..."
  - "...it made the line break and made John fall into the water filled with sharks."
  - "...John was devoured to pieces..."

Organizational Structures, Techniques, and Transitions

Rationale: **Score: 3**

- An overall organizational structure is used through the chronology of the family trip.
- Functional transitions serve to provide some coherence.
  - "After everything was packed up..."
  - "Once 7 o'clock..."
  - "The family couldn't believe it..."
- The short story structure of introduction, rising action, climax, and resolution is present.

Language Use and Arrangement

Rationale: **Score: 2**

- Language choices and arrangement of ideas are limited and ineffective.
- Diction, syntax, and arrangement are general and unvaried.
  - "After everything ..."
  - "...John usually worked..."
  - "...the shark tried to take him under..."
  - "...the white shark pulled so hard..."
  - "The fight was done and John was devoured to pieces by the extremely mad shark."
- The voice is inconsistent.
  - "The family couldn't believe it, the first ever trip together and it turned deadly."

Grammar, Spelling, Capitalization, and Punctuation

Rationale: **Score: 2**

- Response demonstrates a limited control of the conventions of language.
- Errors are distracting and interfere with the reader's understanding.
  - "immediatly", "technologie", "finaly", "finnaly" (spelling)
  - "Once their…" (usage)
  - "familys first", "it's 6 hour drive" (possessives)
  - "It worked after finaly 6 hours of nothing the struggle started to get the white shark in the boat safely." (sentence structure)

Senior 4 English Language Arts Standards Test

Scoring Rubrics

(Use in conjunction with
Student Exemplars and Rationales)

May 2004

Manitoba
Building for the Future

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Manitoba Education, Citizenship and Youth,
Assessment and Evaluation Branch,
Winnipeg, Manitoba R3E 3J5

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Overview of the Scoring Rubrics

The scoring rubrics for the Senior 4 English Language Arts Standards Test are based on the outcomes and standards found in the *Senior 4 English Language Arts: Manitoba Curriculum Framework of Outcomes and Senior 4 Standards* and the *Senior 4 English Language Arts Common Standards*.

Scoring rubrics are designed to assess a wide range of student performance. These rubrics divide Senior 4 achievement and performance into three levels: Below Level, At Level and Above Level. Below Level and At Level are further divided into two sub-categories: emergent and solid. This subdivision of the levels allows markers to detect and identify students who are approaching these specific levels, but who have not yet consistently demonstrated all or most of its requirements. The Above Level consists of one category for scoring the responses.

Rubrics are not used in isolation. To score student responses, markers are also provided with student exemplars and rationales (accompanying document) that illustrate the relationship between each level of performance and student responses.

Scoring Rubrics, Possible Characteristics, and Student Exemplars with Rationales

The ***scoring rubrics*** use standards adapted from the *Senior 4 English Language Arts Common Standards*.

Possible characteristics make the standards more concrete in terms specific to the question. **They are not exhaustive.** Other ways of responding must be considered and assessed with the scoring rubrics.

The ***student exemplars*** (accompanying document) are actual unedited student responses to help illustrate the links among the standards, the scoring scales, the possible characteristics, and the student responses.

Rationales (accompanying document) provide the reasons, based on the rubrics, for the scores assigned to the student exemplars.

Steps in Scoring Student Responses

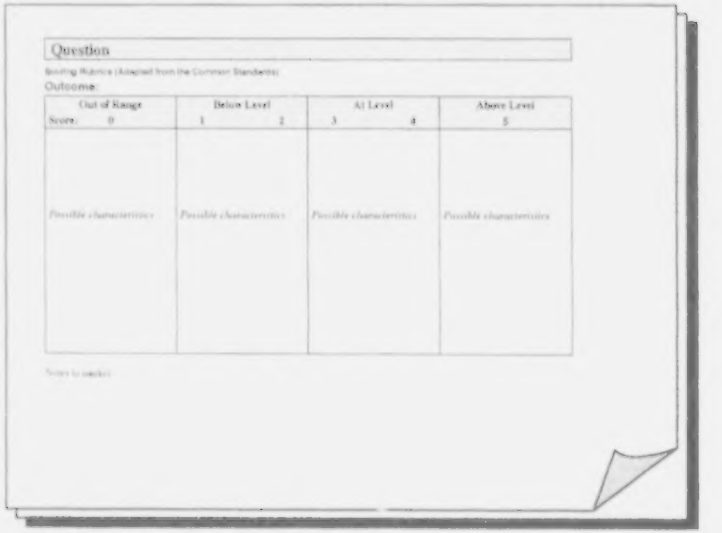
1. Review the At Level standard to understand what to look for in the student response. Note that a Below Level response demonstrates limited skill on this standard, while Above Level demonstrates superior skill.

2. Note the gradation from Below Level to At Level to Above Level (from left to right) and the links among the scoring rubrics, the student exemplars and the rationales (from top to bottom).

3. Mark the student's response according to the standards in the scoring rubrics. A student can be approaching a level (emergent Below or emergent At) or can be performing solidly at a level (solid Below, solid At, or solid Above).

4. Use the possible characteristics, student exemplars, and rationales to assist the marking process. However, always refer to the scoring rubrics as the main criteria. Where appropriate, consider and accept other possible ways of responding to questions.

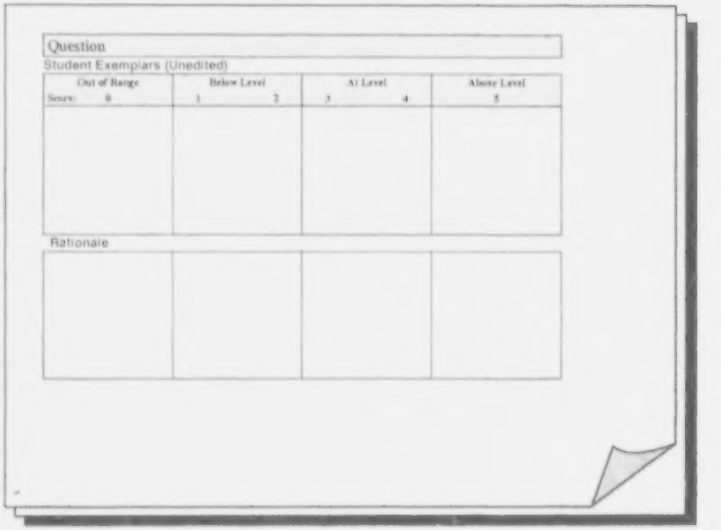
NOTE: Do **not** record any marks or comments in student booklets, as a sample of booklets are returned to the department for feedback marking.


Question

Outcome:

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
Possible characteristics	*Possible characteristics*		*Possible characteristics*		*Possible characteristics*

(this document)


Question

Student Exemplars (Unedited)

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5

Rationale

(accompanying document)

Learning Outcomes

Outcomes Assessed

Test Activity	Question Number	Target Outcome
Responding to Text	1	1.2.2
	2	2.3.2
	3	2.3.3
	4	2.2.3
	5	2.3.5
	6	1.1.2
Connecting Ideas	1	5.1.4
	2	2.1.1
Planning	1	3.1.4
	2	3.2.1
Reflecting	1	1.1.3
	2	4.2.4
Writing Task	Ideas	4.1.1
	Organizational Structures, Techniques, and Transitions	4.1.3
	Language Use and Arrangement	4.2.4
	Grammar, Spelling, Capitalization, and Punctuation	4.3.1 4.3.2 4.3.3

Outcomes Not Assessed

Test Activity		Target Outcome
Exploring the Theme	Activating Your Thoughts	1.1.1 3.1.2
	Reading and Viewing Texts	1.1.1 1.1.2 1.2.4 2.1.1 2.1.2 2.1.3 2.1.4 2.2.1
	Recording Ideas	1.1.2 3.1.2
Clarifying Thoughts With Others		3.1.3 5.1.1 5.1.2 5.2.1

Scoring Rubrics

for the *Responding to Text* booklet

Symbols of Mankind

Responding to Text 1: Explain how the ideas expressed in "Symbols of Mankind" help us to understand the value of communication.

Outcome: 1.2.2

Out of Range	Below Level		At Level		Above Level
Score: 0	**1**	**2**	**3**	**4**	**5**
	Demonstrates limited skill in exploring various viewpoints, assumptions, and premises and in evaluating their implications when responding to texts.		Explores various viewpoints, assumptions, and premises and evaluates their implications when responding to texts.		Demonstrates superior skill in exploring various viewpoints, assumptions, and premises and in evaluating their implications when responding to texts.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• Response identifies idea(s) in the essay, but does not explore idea(s), nor evaluate the value/ implications. e.g. – restates list of ideas from the text e.g. – summarizes text	• Response identifies idea(s) in the essay, but provides limited exploration of the idea(s) and limited evaluation of the value/ implications. e.g. – a generalized evaluation (agrees or disagrees with the importance) e.g. – lists ideas from the text with broad/vague judgement(s)		• Response identifies and clearly explores idea(s) from the essay, e.g. – traces development of communication and explores the idea(s) by using paraphrases or quotations from the essay **and** a logical and specific evaluation of the value/implications is provided. e.g. – explains why the development of communication is important e.g. – applies ideas to own experience		• Response identifies idea(s) from the essay and effectively/ thoroughly explores the idea(s), providing a perceptive evaluation of the value/implications. e.g. – a sophisticated/insightful consideration of the complexities of the ideas e.g. – the evolutionary nature of communication as a mirror to the evolutionary nature of human behaviour/existence

Telephone Lines

Responding to Text 2:	**Identify an impression which the photograph "Telephone Lines" conveys to you. Analyze how the elements (e.g., line, dark and light, proportion) in this photograph help to create that impression.**

Outcome: 2.3.2

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited analysis of how various elements are used in visual texts to create an overall impression.		Analyzes how various elements are used in visual texts to create an overall impression.		Demonstrates superior analysis of how various elements are used in visual texts to create an overall impression.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• Response does not analyze how the elements in the photograph create an impression. e.g. – analysis is missing either elements or impression	• Response identifies an impression, but provides limited analysis of how the elements in the photograph create this impression. e.g. – analysis reveals weak connections between the elements and the identified impression		• Response identifies an impression and provides a logical and clear analysis of how the elements in the photograph create an impression. e.g. – analysis reveals specific and logical connections between the elements and the identified impression		• Response identifies an impression the photograph creates, and provides a superior analysis of how the elements in the photograph create an impression. e.g. – analysis reveals in-depth, cohesive connections between the elements and the identified impression

shades of mama

Responding to Text 3:	**Select a word, phrase, or line in the poem, "shades of mama", and analyze the effect it has on your understanding or appreciation of the poem.**

Outcome: 2.3.3

Out of Range	Below Level		At Level		Above Level
Score: 0	**1**	**2**	**3**	**4**	**5**
	Demonstrates limited analysis of the impact of vocabulary, idiom, and expression when responding to texts that communicate complex ideas and evoke responses.		Analyzes the impact of vocabulary, idiom, and expression when responding to texts that communicate complex ideas and evoke responses.		Demonstrates superior analysis of the impact of vocabulary, idiom, and expression when responding to texts that communicate complex ideas and evoke responses.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• Response does not analyze the effect of a word, phrase, or line on the understanding or appreciation of the poem.	• Response provides a limited analysis of the effect of the selected word, phrase, or line on the understanding or appreciation of the poem. e.g. – simplistic/vague/ undeveloped connections between choice and effect		• Response provides a clear analysis of the effect of the selected word, phrase, or line on the understanding or appreciation of the poem. e.g. – logical and specific connection between choice and effect		• Response provides a superior analysis of the effect of the selected word, phrase, or line on the understanding or appreciation of the poem. e.g. – perceptive connections between choice and effect e.g. – in-depth interpretation extended to the meaning of the whole poem or to a broader context

Cellphone Madness

Responding to Text 4:	**Tone refers to the attitude adopted by the writer toward the subject matter or the audience.** **With reference to the writer's language use or stylistic choices, analyze the tone of "Cellphone Madness".**

Outcome: 2.2.3

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited analysis of how language and stylistic choices in print texts communicate meaning or intention and create effect and overall impression.		Analyzes how language and stylistic choices in print texts communicate meaning or intention and create effect and overall impression.		Demonstrates superior analysis of how language and stylistic choices in print texts communicate meaning or intention and create effect and overall impression.
Possible characteristics • Response does not analyze tone. e.g. – re-tells the events of "Cellphone Madness" e.g. – expresses only a personal view of cellphones • Response does not make reference to the writer's language use or stylistic choices.	*Possible characteristics* • Response develops a weak analysis of tone in "Cellphone Madness", with superficial/ generalized/ limited reference to the writer's language use and stylistic choices.		*Possible characteristics* • Response develops a coherent, logical analysis of tone in "Cellphone Madness", with clear, specific, and appropriate reference(s) to the writer's language use or stylistic choices.		*Possible characteristics* • Response develops an insightful/in-depth analysis of tone in "Cellphone Madness", with careful/thorough consideration of the writer's language use or stylistic choices.

You've Got Soliloquy or A Fishing Expedition

Responding to Text 5:	**Explain how the direction, shape, or character of the line(s) you have used in the box above communicates your idea, feeling, or impression about "You've Got Soliloquy" or "A Fishing Expedition". You may wish to refer to the examples on the opposite page.**

Outcome: 2.3.5

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Creates original texts, but with limited communication of ideas or limited understanding of techniques.		Creates original texts to communicate ideas and to enhance understanding of techniques.		Creates original texts to communicate ideas effectively and to enhance understanding of techniques.
Possible characteristics • Response provides no explanation of how the line technique(s) communicates an idea, feeling, or impression related to the selected text.	*Possible characteristics* • Response reveals a limited understanding of how the line technique(s) communicates an idea, feeling, or impression related to the selected text. e.g. – identifies and superficially/ generally explains how a feature(s) of the line (shape, direction, or character) clarifies interpretation of the selected text		*Possible characteristics* • Response reveals a clear understanding of how the line technique(s) communicates an idea, feeling, or impression related to the selected text. e.g. – identifies and explains how a specific feature(s) of the line (shape, direction, or character) logically clarifies an interpretation of the selected text		*Possible characteristics* • Response reveals a superior understanding of how the line technique(s) effectively communicates an idea, feeling, or impression related to the selected text. e.g. – identifies and creatively/ perceptively explores how a specific feature(s) of the line (shape, direction, or character) effectively clarifies an interpretation of the selected text e.g. – extends to a broader context

Note to marker: • **Reference to either text may be implied.**

You've Got Soliloquy

Responding to Text 6:	**"Many e-mail writers…are achieving exactly what they set out to achieve: a monopoly on the conversation."** **Evaluate the idea that people prefer to talk rather than listen. Support your evaluation with reference to your own experience.**

Outcome: 1.1.2

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited skill in weighing diverse ideas and opinions through a variety of means to re-examine own ideas and positions.		Weighs diverse ideas and opinions through a variety of means to re-examine own ideas and positions.		Demonstrates superior skill in weighing diverse ideas and opinions and demonstrates superior skill in re-examining own ideas and positions through a variety of means.
Possible characteristics • Response offers statement of position, but provides no details of personal experience(s) that relate to the position taken.	***Possible characteristics*** • Response states a position and provides general/superficial/vague details of personal experience(s) to support the position taken.		***Possible characteristics*** • Response states a position and provides clear, relevant, and logical details of personal experience(s) to support the position taken.		***Possible characteristics*** • Response states a position and provides a perceptive/thorough exploration of personal experience(s) to support the position taken.

Scoring Rubrics

for the *Process Booklet*

Connecting Ideas 1:	**Evaluate the usefulness of the group process in helping you respond to the questions in the *Responding to Text* booklet. Use specific examples to support your response.**

Outcome: 5.1.4

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited skill in evaluating the usefulness of the group process to achieve particular goals or tasks.		Evaluates the usefulness of the group process to achieve particular goals or tasks.		Demonstrates superior skill in evaluating the usefulness of the group process to achieve particular goals or tasks.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• Response provides no evaluation of the usefulness of the group process in responding to the questions.	• Response demonstrates limited skill in evaluating the usefulness of the group process in responding to the questions. e.g. – supports judgement with generalized reasons or vague examples		• Response clearly evaluates the usefulness of the group process in responding to the questions. e.g. – supports judgement with logical reasons and specific examples e.g. – makes specific judgements about various aspects of the group process and clearly explains why		• Response demonstrates superior skill in evaluating the usefulness of the group process in responding to the questions. e.g. – supports judgement with perceptive/thorough consideration e.g. – synthesizes specific judgements about various aspects of the group process to draw a conclusion about the process as a whole e.g. – extends value of group process to future/broader tasks/contexts

Note to marker: • **Student may conclude the group process was not useful.**

Connecting Ideas 2 b):	**Choose any three words in a line (vertical, horizontal, or diagonal) and explain their relationships to one another.**

Outcome: 2.1.1

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited analysis of connections between personal experiences and prior knowledge of language and a variety of texts to develop interpretations and perspectives.		Analyzes connections between personal experiences and prior knowledge of language and a variety of texts to develop interpretations and perspectives.		Demonstrates superior analysis of connections between personal experiences and prior knowledge of language and a variety of texts to develop interpretations and perspectives.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• Response does not analyze how the selected words relate to each other.	• Response provides a weak analysis of how the selected words relate to each other. e.g. – vague/superficial/limited/ overgeneralized discussion of the relationship		• Response provides a clear analysis of how the selected words relate to each other. e.g. – specific and logical discussion of the relationship		• Response provides a superior analysis of how the selected words relate to each other. e.g. – insightful/creative discussion of the relationship e.g. – perceptive conclusion

Planning 1: **In planning your text, complete the chart below. *Your plan will be assessed on how well your writing variables work together to accomplish the writing task described on page 29.* Provide sufficient detail to demonstrate the connections among the writing variables.**

Outcome: 3.1.4

Out of Range	Below Level		At Level		Above Level
Score: 0	**1**	**2**	**3**	**4**	**5**
	Demonstrates limited skill in developing a plan to satisfy the unique requirements of a task.		Develops a plan to satisfy the unique requirements of a task.		Demonstrates superior skill in developing a plan to satisfy the unique requirements of a task.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• Writing variables reveal a lack of understanding of the writing task.	• Describes some writing variables with limited detail; these variables may not work logically together.		• Describes the writing variables in detail; these variables work together to contribute to a functional and congruent plan.		• Describes all writing variables in specific detail; these variables work together to contribute to an authentic/creative and congruent plan.

Notes to marker:

- **Before assigning a zero for an apparent lack of connection to the writing task, refer to one or more of the following: Focusing the Task, Planning 2, Reflecting 1, or the Final Copy.**
- **If a response indicates a lack of understanding of one variable, the most it can be scored is a 3 (emergent).**
- **If a response identifies a private audience, the most it can be scored is a 3 (emergent).**

Planning 2: Identify one idea or piece of information you plan to use to develop your written text, and explain how it will be useful.

Outcome: 3.2.1

Out of Range	Below Level		At Level		Above Level
Score: 0	**1**	**2**	**3**	**4**	**5**
	Selects ideas and information from prior knowledge but demonstrates limited skill in evaluating appropriateness of these for audience, purpose, and form, or for their usefulness in understanding, developing, and enhancing texts.		Evaluates and selects ideas and information from prior knowledge appropriate for audience, purpose, and form, or for their usefulness in understanding, developing, and enhancing texts.		Demonstrates superior skills in evaluating and selecting ideas and information from prior knowledge appropriate for audience, purpose, and form, or for their usefulness in understanding, developing, and enhancing texts.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• Response provides no explanation of how the selected idea will help develop the text. • Response merely restates the question. • Response provides no selection of an idea.	• Response provides a limited explanation of how the selected idea will help develop the text. e.g. – a vague/generalized explanation of the connection of the idea to the writing variables: audience, purpose, central idea, or form, or of its usefulness in developing the text		• Response provides a clear explanation of how the selected idea will help develop the text. e.g. – a logical and specific explanation of the connection of the idea to the writing variables: audience, purpose, central idea, or form, or of its usefulness in developing the text		• Response provides a superior explanation of how the selected idea will help develop the text. e.g. – an insightful/perceptive explanation of the connection of the idea to the writing variables: audience, purpose, central idea, or form, or of its usefulness in developing the text

Note to marker: • **The idea or usefulness of the idea may be implied.**

Reflecting 1: Create <u>two or more titles</u> for your text. Identify the one that is most appropriate for your text and explain why.

Outcome: 1.1.3

Out of Range	Below Level		At Level		Above Level
Score: 0	**1**	**2**	**3**	**4**	**5**
	Demonstrates limited skill in varying language uses and forms of expression to discover how they influence ideas and enhance the power of communication and/or expression.		Varies language uses and forms of expression to discover how they influence ideas and enhance the power of communication and/or expression.		Demonstrates superior skill in varying language uses and forms of expression to discover how they influence ideas and enhance the power of communication and/or expression.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• Titles are not created. • No explanation of the selected title is provided.	• Response includes two or more titles and a limited explanation of why the selected title is appropriate for the text. e.g. – a vague/generalized connection between the chosen title and the text		• Response includes two or more titles and a clear explanation of why the selected title is appropriate for the text. e.g. – a relevant connection between the chosen title and the text		• Response includes two or more titles and a superior explanation of why the selected title is appropriate for the text. e.g. – an insightful/perceptive connection between the chosen title and the text

Notes to marker:

- **Please assess response only after you have read the text.**
- **If student defends two titles, mark the best answer.**
- **If a student provides only one title with explanation, the most it can be scored is a 3 (emergent).**
- **The title's appropriateness to the text may be discussed in terms of its effectiveness for the audience.**

Reflecting 2: From the list below, select (☑) an appropriate strategy or device that you would use to enhance your text for publication or presentation:

- ❑ layout features (e.g., sidebars)
- ❑ photographs
- ❑ illustrations
- ❑ graphs and tables
- ❑ font style/size
- ❑ special effects
- ❑ sound effects
- ❑ other strategy or device

.....
(please specify)

- ❑ posters
- ❑ props
- ❑ slides

Explain what impact or effect you hope to achieve by using the strategy or device you have selected.

Outcome: 4.2.4

Out of Range	Below Level		At Level		Above Level
Score: 0	**1**	**2**	**3**	**4**	**5**
	Demonstrates limited skill in using effective language, visuals, and sounds, and arranges and juxtaposes ideas for balance, impact, and originality, considering voice and/or audience.		Uses effective language, visuals, and sounds, and arranges and juxtaposes ideas for balance, impact, and originality, considering voice and/or audience.		Demonstrates superior skill in using language, visuals, and sounds, and arranges and juxtaposes ideas for balance, impact, and originality, considering voice and/or audience.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• Response does not select a strategy or device. • Response does not explain the impact of using the selected strategy or device.	• Response selects a strategy or device and offers a general/vague explanation of its impact.		• Response selects a strategy or device and gives a clear and specific explanation of its impact.		• Response selects a strategy or device and gives a precise/perceptive explanation of its impact.

Writing Task: Ideas

Focus for Assessment: Attend to ideas, not structure, in relation to the writing variables the student has identified at the beginning of his or her final copy.

Outcome: 4.1.1

Out of Range	Below Level		At Level		Above Level
Score: 0	**1**	**2**	**3**	**4**	**5**
	Generates, evaluates, and selects ideas but with limited skill in focussing a topic with limited consideration for audience, purpose, and context, or in expressing thoughts and feelings and creating desired effect.		Generates, evaluates, and selects ideas to focus and clarify a topic and perspective appropriate for audience, purpose, and context, or to express thoughts and feelings and create desired effect.		Demonstrates superior skill in generating, evaluating, and selecting ideas to focus and clarify a topic and perspective appropriate for audience, purpose, and context, or to express thoughts and feelings and create desired effect.
Possible characteristics	***Possible characteristics***		***Possible characteristics***		***Possible characteristics***
• Ideas are off topic. • Text and/or ideas are plagiarized.	• Ideas are generalized/superficial and have limited effect. • Thoughts and feelings are generalized/superficial and have limited effect. • Generation of own ideas is limited.		• Ideas are clear and appropriate for the audience and for achieving the stated purpose. • Thoughts and feelings are consistent in creating an overall effect.		• Ideas are original, sustain audience interest, and effectively achieve the stated purpose. • Thoughts and feelings are interrelated in creating an overall effect.

Notes to marker:

- **If the student has not identified the writing variables at the beginning of his or her final copy, refer to Planning 1.**
- **Consider how well the ideas focus the topic for audience, purpose, and context.**
- **Consider how well the ideas express thoughts and feelings and create desired effect.**

Writing Task: Organizational Structures*, Techniques, and Transitions**

Focus for Assessment: Attend to the macro- and micro-organization (e.g., beginning, middle, and end, as well as organization within the beginning, middle, and end) in relation to the writing variables the student has identified at the beginning of his/her final copy.

Outcome: 4.1.3

Out of Range	Below Level		At Level		Above Level
Score: 0	**1**	**2**	**3**	**4**	**5**
	Demonstrates limited skill in evaluating the potential impact of various organizational structures, techniques, and transitions in texts to achieve specific purposes and to ensure unity and coherence.		Evaluates the potential impact of various organizational structures, techniques, and transitions in texts to achieve specific purposes and to ensure unity and coherence.		Demonstrates superior skill in evaluating the potential impact of various organizational structures, techniques, and transitions in texts to achieve specific purposes and to ensure unity and coherence.
	Possible characteristics		***Possible characteristics***		***Possible characteristics***
• Text and/or ideas are plagiarized.	• Organizational structures* are awkward or not apparent for stated purpose; techniques and transitions** are weak and distract from a coherent, unified central idea.		• Distinct overall organizational structures* are used to achieve stated purpose; techniques and transitions** ensure a coherent, unified central idea.		• Distinct overall organizational structures* are used with impact and achieve stated purpose; techniques and transitions** artfully integrate ideas into a coherent, unified whole.

* "Structures" refer to the macro-organization. Structures in aesthetic texts might include rising action, prologue/epilogue, stanza and line organization, and acts and scenes. Structures in pragmatic texts might include cause/effect, inverted pyramid, intro/body/conclusion, point-example-discussion, and chronological order.

** "Techniques and transitions" might include use of narrator, extended metaphor, repetition, refrains, flashbacks/flashforwards, headings and subheadings, and dissolves and transitional paragraphs. "Transitions" also include words that tie ideas together, such as "on the other hand" or "hence".

Writing Task: Language Use and Arrangement

Focus for Assessment: Attend to syntax and language choices* and arrangement**, in relation to the writing variables the student has identified at the beginning of his/her final copy.

Outcome: 4.2.4

Out of Range	Below Level		At Level		Above Level
Score: 0	**1**	**2**	**3**	**4**	**5**
	Demonstrates limited skill in using effective language and arranges and juxtaposes ideas for balance, impact, and originality, considering voice and/or audience.		Uses effective language and arranges and juxtaposes ideas for balance, impact, and originality, considering voice and/or audience.		Demonstrates superior skill in using language and arranges and juxtaposes ideas for balance, impact, and originality, considering voice and/or audience.
	Possible characteristics		***Possible characteristics***		***Possible characteristics***
• Text and/or ideas are plagiarized.	• Language choices and arrangement of ideas are ineffective for the writing variables; voice is weak/ inconsistent. e.g. – vague/general/unvaried diction; awkward/ repetitious syntax; weak/ unvaried arrangement of ideas		• Language choices and arrangement of ideas are effective and consistent for the writing variables; voice is established and appropriate. e.g. – clear/specific/varied diction; clear/purposeful syntax; varied/meaningful arrangement of ideas		• Language choices and arrangement of ideas are superior for the writing variables; voice is distinct and effective. e.g. – precise/powerful/creative word choice; mature/polished syntax; sophisticated/original arrangement of ideas

* "Language choices" might include figurative language, description, and connotation.

** "Arrangement" might include sentence pattern, juxtaposition, arrangement for emphasis, metrical devices, rhythm, and phrasing.

Note to marker: • **Consider the effectiveness of language choice in relation to the writing variables.**

Writing Task: Grammar, Spelling, Capitalization, and Punctuation

Focus for Assessment: Attend to the relationship between the mechanics and the writing variables the student has identified at the beginning of his/her final copy. Consider the extent to which the errors detract from the overall impact of the work but do not affect meaning.

Outcomes: 4.3.1, 4.3.2, 4.3.3

Out of Range	Below Level		At Level		Above Level
Score: 0	1	2	3	4	5
	Demonstrates limited skill in analyzing and editing texts for word choice*, grammatical structures, and register to achieve clarity, artistry, and effectiveness. (4.3.1)		Analyzes and edits texts for word choice*, grammatical structures, and register to achieve clarity, artistry, and effectiveness. (4.3.1)		Demonstrates superior skill in analyzing and editing texts for word choice*, grammatical structures, and register to achieve clarity, artistry, and effectiveness. (4.3.1)
	Knows and applies Canadian spelling conventions; recognizes creative spellings but demonstrates limited skill in using creative spellings for clarity and special effects. (4.3.2)		Knows and applies Canadian spelling conventions for a broad repertoire of words; recognizes and uses creative spellings for special effects. (4.3.2)		Knows and applies Canadian spelling conventions for a broad repertoire of words; demonstrates superior skill in using creative spellings effectively for special effects. (4.3.2)
	Knows and applies capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; attends to but demonstrates limited skill in using capitalization and punctuation conventions for specific purposes. (4.3.3)		Knows and applies capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; attends to capitalization and punctuation conventions for specific purposes. (4.3.3)		Knows and applies capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; demonstrates superior skill in attending to and using capitalization and punctuation conventions for specific purposes. (4.3.3)
	Possible characteristics		***Possible characteristics***		***Possible characteristics***
• Text and/or ideas are plagiarized.	• Demonstrates limited or tentative control of the written conventions of language. [Errors are distracting and often interfere with the reader's understanding of the ideas.]		• Demonstrates capable control of the written conventions of language. [Errors may detract from the overall impact of the work, but they do not affect the meaning.]		• Demonstrates skillful control of the written conventions of language. [Errors in spelling, grammar, and punctuation may exist, but they do not affect the overall impact. They may be the result of the difficulty of the language used and/or the risks taken by the student.]

* Refers to correctness rather than effectiveness.

Note to marker: • **Impact of errors is to be considered in relation to their variety and frequency, and in relation to the length of the written text.**